Śrī Gīta-govinda

of Śrī Jayadeva Gosvāmī

commentary by

Śrī Śrīmad Bhaktivedānta Nārāyaṇa Mahārāja

It is a momentous occasion when a Sanskrit masterpiece such as *Śrī Gīta-govinda* appears in English and opens the door to a hitherto inaccessible realm of experience. Composed in the 12th Century by Śrī Jayadeva Gosvāmī, *Śrī Gīta-govinda* has fascinated generations of artists, poets, musicians, scholars and saints.

Compassion compelled Śrī Jayadeva to wrap the incomparable ecstasies of transcendence in a covering of mundane eroticism. Thus he compounded the exclusive antidote for the disease of false egotism that binds the eternal self to the ever-turning wheel of repeated birth and death.

Śrī Gīta-govinda is not concerned with mundane sexuality. Rather, it pertains to the very same sublime Reality defined in the Vedas as the cause of lasting joy for every living being.

Śrīla Bhaktivedānta Nārāyaṇa Gosvāmī's commentary, *Bālabodhinī-prakāśa*, introduces the reader to the nuances of *Śrī Gīta-govinda* with uncommon sensitivity. Drawing extensively from the exposition of Śrī Pūjārī Gosvāmī, this edition also includes the essence of the other prominent Sanskrit commentaries, embellished with invaluable insights from the veteran author's own personal treasure-house of realization.

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In his commentaries on the classic philosophical literature of India, he shares the unmistakable warmth and depth of experience that inspired the World Religious Parliament to honour him in 2004 as the foremost living exponent of the Vedic tradition.

Śrīla Nārāyaṇa Mahārāja continues to travel throughout the world inspiring thousands of sincere seekers of enlightenment and divine love through his vibrant discourses, exemplary character and transparent devotion.

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śrī śrī guru-gaurāṅgau jayataḥ

Śrī Gīta-govinda

of Śrī Jayadeva Gosvāmī

Translation and *Bālabodhinī-prakāśa* commentary by
Śrī Śrīmad Bhaktivedānta Nārāyaṇa Mahārāja

Mathurā, Uttar Pradesh, India

Dedication

As one worships the Ganges with the water of the Ganges,
I offer this new English edition of Śrī Jayadeva Gosvāmī's
Śrī Gīta-govinda into the lotus hands of my revered
and causelessly merciful spiritual master,

nitya-līlā-praviṣṭa oṁ viṣṇupāda aṣṭottara-śata
ŚRĪ ŚRĪMAD BHAKTI PRAJÑĀNA KEŚAVA GOSVĀMĪ MAHĀRĀJA,
by whose inspiration it has been published.

May he be pleased with this humble offering.

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Foreword

A few words from Prabhupāda
Śrīla Bhaktisiddhānta Sarasvatī Ṭhākura

On Śrī Gīta-govinda

The following discourse was delivered in 1932 on the eve of the 446th commemoration of Śrī Caitanya Mahāprabhu's appearance.

Śrī Jayadeva Gosvāmī, the court poet of the Sena dynasty, has welcomed the appearance of Śrī Caitanya Mahāprabhu in the auspicious invocation of *Śrī Gīta-govinda* (1.1).

> "O Rādhā, all directions are covered by dense and ominous clouds. The forest floor has been cast into darkness by the shadows of blackish *tamāla* trees. Kṛṣṇa is naturally timid. He cannot be alone at night, so take him home with you." Śrī Rādhā turned her face towards the bower of desire trees beside the forest path and, bewildered by intense joy, she honoured the words of her friend. When she arrived on the bank of the Yamunā river, she initiated her love-play in a secret place. May the sweetness of this confidential pastime of the Divine Couple be victorious by manifesting in the hearts of the devotees.

Śrī Pūjārī Gosvāmī's commentary on the above verse does not disclose the picture in its entirety. Here, Śrī Jayadeva Gosvāmī has also revealed Śrī Caitanya Mahāprabhu to the hearts of highly advanced devotees. The poet hints at the appearance of Śrī Rādhā-Kṛṣṇa in one chamber of the great Yogapīṭha of Śrīdhāma Māyāpura; and simultaneously, at the appearance of the combination of their bodies as the independent form of Śrī Caitanya Mahāprabhu.

The path to the spiritual sky had become thoroughly obscured by the dense clouds of various dark ideologies. Due to their obfuscation, the pleasant beauty of the trees of Vṛndāvana appeared gloomy to the people of this world.

When Kṛṣṇa appeared during the night (towards the end) of Dvāpara-yuga, he said, *mām ekaṁ śaraṇaṁ vraja* – "Unconditionally surrender to me," and *ahaṁ hi sarva-yajñānāṁ bhoktā ca prabhur eva ca* – "I alone am the enjoyer and master of all sacrifices." Those of demonic intelligence thought that the Supreme Personality of Godhead Śrī Kṛṣṇa had spoken out of egoism and pride. Thus the darkness and intoxication of atheism became dominant, deviating the multitude of souls from the path of spiritual welfare.

No one will care to listen to his words in the current age if he appears again as Śrī Kṛṣṇa, the Supreme Being. Therefore, it is essential for him to appear combined in one form with Śrī Rādhā in order to mitigate the contempt of the public and overcome his own timidity. Realizing this, Śrī Jayadeva Gosvāmī says, *gṛhaṁ prāpaya*, "O Kṛṣṇa, combine with Rādhā and proceed to *nanda-gṛha*, the home of Śrī Jagannātha Miśra at the great Yogapīṭha in Śrīdhāma Māyāpura."

Another name of Nanda is Vasudeva. In the Fourth Canto of the *Śrīmad-Bhāgavatam* it is stated, *sattvaṁ viśuddhaṁ vasudeva-śabditam* – "The pure consciousness in which Kṛṣṇa is revealed is called *vasudeva*." Although this is a consideration from the perspective of Śrī Kṛṣṇa's divine majesty, still Śrī Kṛṣṇa only appears in pure consciousness (*viśuddha-sattva*), even in his human-like pastimes.

Let the celebrations on the eve of the appearance of the combined form of Śrī Rādhā-Kṛṣṇa be accomplished by means of *saṅkīrtana*, the congregational chanting of the holy names. Let all other conceptions be reduced to ashes in the fire of *saṅkīrtana*. May the consciousness of all living beings become fuel in the fire of love for Kṛṣṇa, his holy names and his divine abode.

The Ganges has achieved oneness with the Yamunā river by the influence of Śrī Caitanya Mahāprabhu's appearance upon her banks. May the secret amorous pastimes of Rādhā and Kṛṣṇa combined – the *saṅkīrtana-rāsa* – be victorious!

On Eroticism – Sacred & Profane

Adapted from *Śrī Caitanya's Teachings,* Chapter XIV

The sexual principle is a misunderstood symbol of Reality. It can no more be banished from our consciousness than consciousness itself. The male and female forms are also not the sole and distinctive possessions of this world. There is Reality behind them as well. The soul has a body which is symbolized by the female form and which is absolutely free from any unwholesome material association.

The ascetic's repugnance to the female form prevents an unprejudiced examination of the female sex that is a necessary factor of our conception of amorous love. This amorous love is the highest subject of human poetry and the most powerful factor in all human activities. Its worthlessness is not established by refusing to recognize it as a part of our nature. It would be much more to the purpose to try to understand what it really is. The *Śrīmad-Bhāgavatam* is the only book that answers this all-important question.

The worship of Śrī Rādhā-Kṛṣṇa is held by some modern thinkers to be dangerous, and even immoral. They apparently take exception to the erotic element, which is the prominent aspect of the highest worship of Śrī Rādhā-Kṛṣṇa.

Śrī Caitanya Mahāprabhu teaches us that it is obligatory for everyone to pay homage to spiritual amour that characterizes the highest service of the Divine Person. This is the central topic of *Śrīmad-Bhāgavatam*, which deals with the transcendental service of the Personal Absolute.

Spiritual amour is the highest service to Divinity in his most complete manifestation. The real Nature of Divine Personality can never be fully understood by those who are unable to appreciate the pre-eminent excellence of his service by amorous love.

The conception of personality that is available to us in this world necessarily refers to the gross human physique combined with convention-ridden human mentality. These two are the definite contents of the conception. The functions

of such personality can have meaning only if they supply the needs of body and mind.

Man is connected with the entities of this world for the satisfaction of the needs of his body and mind by five varieties of relationship. These five modes exhaust all possible forms of such relationship. A person may stand in the relationship of impartiality to other human beings; however, the emotional forms of relationship may be said to begin with the relationship of the servant towards his master. This is characterized by the sentiment of distant respect for the master. The relationship of friendship is closer than that of servitude. Parenthood is still more intimate. Consorthood, as of the wife or mistress to her husband or lover, is the most intimate and comprehensive form of relationship possible with another entity. The chain of relationships is completed by the reciprocal relationships of master to servant, friend to friend, child to parents, husband or lover to wife or sweetheart.

There is no reason not to believe that the five forms of relationship are also inseparable concomitants of the personality of the Absolute Being. However, they are free from the fetters of the gross physical body and materialistic mind.

Consorthood, as of the wife or mistress of this world, is not eligible by itself to set the tune for other relationships. Mundane consorthood is compelled to shrink, at least outwardly, into the strictly private and personal corner of the affairs of this world. It is not welcomed for influencing other activities in an explicit manner. It can act openly only within the limits of extreme privacy.

Consorthood is nevertheless recognized as imparting its deepest charm to life in a world in which it would not be worth living devoid of this relationship. Everyone in this world is however compelled to repress, more or less, the working of this admittedly deepest principle of his individual nature, on account of the opposition of the uncongenial environment in the shape of the defective organs, through which it has to be exercised. But this cannot condemn the principle itself that is the ruling force of life. It operates with no less predominance, but with less weight of responsibility, by being driven underground by the blind opposition of an unsympathetic environment and gross sense organs.

Should we deliberately deny ourselves the benefit of the guidance of well-considered opinion in this most vital and important affair of life? All the great

religions scrupulously avoid and forbid any examination of this all-important subject. The worship of Śrī Rādhā-Kṛṣṇa is the only exception to this rule.

The worship of Śrī Rādhā-Kṛṣṇa has been subject to much easily avoidable misunderstanding, bred by sheer ignorance and easily welcomed prejudices. The personality of Śrī Kṛṣṇa, the Eternal Divine Lover of Śrī Rādhikā, is the premier spiritual male of the Realm of Vraja, which is the Eternal Abode of the Divine Pair as depicted in *Śrīmad-Bhāgavatam*. This is thought to be an unworthy conception of the Absolute Personality, and even as the survival and historical myth of a national hero in the times of promiscuous sexuality and primitive barbarism.

Hostility to the Divinity of Śrī Kṛṣṇa is entertained on the ground that morality should constitute the kernel and pervading principle of religion. We should not, however, forget that this advertised morality is at best only a regulative and restrictive principle. We are so much wedded to the indispensable nature of this moral regulation that it requires no small effort of the imagination to admit that moral intervention would be uncalled for and harmful but for the actually defective nature of our present environment and sense organs. It would be irrational to do away with moral regulation as long as we are compelled to remain in our present defective condition. But there must surely be a plane that is free from all defects, being the natural and eternal sphere of the activities of our unadulterated spiritual nature. The plane of Divinity is superior to that of our conditioned souls. There is no need for any form of restrictive morality in the spiritual world, where the soul is not subject to the limiting operation of his present material and mental adjuncts.

The moral principle presupposes the existence of a strong and spontaneous tendency for evil as being innate to human nature. The good in this world is in a state of perpetual conflict with dominating evil. Moral regulation thus becomes the indispensable and permanent outward expression of the suppressed good life.

On further analysis however, we discover that moral judgement can take its stand only on an attenuated form of the evil that it ostensibly seeks to eradicate. It does not advocate acceptance of the substantive good. What it chooses to call goodness is only relatively and tentatively a lesser evil. The substantive good

has remained and will ever remain an open issue, if we are content to be finally guided by a purely restrictive moral code. The above difficulty and insufficiency of the immoral code is most clearly realized in practice by every sincere person. It can never be good in itself. Empiric morality, as synthesis, is a counsel of expediency for the establishment of a certain radically defective kind of social living. Does not the existence of positive regulation obstruct the practice of real goodness? The goodness that is producible by the so-called moral regulation is not substantively different from wickedness.

It is necessary to fix our attention on this positive issue. Is the act of procreation of offspring good or evil? Is amour to be condemned or acclaimed? Can a questionable principle of blind regulation supply the answer to these real problems of life?

Amour is a hard fact of life. It is probably the controlling fact. Why should it be capable of doing harm? Or, should it be checked because of the inopportune character of our present organs and environment? Can a policy of repression of a really good principle be healthy in the long run? Is it not tantamount to refusal to think about the proper solution? Would it be honest or helpful, for humouring this criminal indolence, to gag those who put forward sound proposals for the real solution?

True, the religions have systematically avoided thinking positively on this fundamental issue. They have prescribed only regulations of the present evil life engendered by the uncongenial nature of the present environment and the defective character of our mind and body. This is not even negative help, if it is the only provision. The disease is marked, but no effort is made for its cure. But disease cannot be healed by a policy that refuses in principle to contemplate the restoration of healthy activity.

The question thus resolves itself into an enquiry, "How can the fullest natural use of this amorous aptitude be secured?" Aesthetics does not provide the answer. Aesthetics cannot overlook or heal the really unwholesome side of the mundane principle that is the only subject matter of its examination. The ethical answer, which is more to the point in one respect, has been considered and rejected.

Medical science, biology and eugenics confine themselves to the bodily consequence of the principle of amour and the reaction of these on the mind. They also cover much less ground than ethics.

The positive answer to the whole issue is given only by *Śrīmad-Bhāgavatam*. This has been accepted and explained by Śrī Kṛṣṇa Caitanya. The answer elucidated by the teachings of Śrī Kṛṣṇa Caitanya is prevented from being misunderstood by his own illustrative career.

Any person who has taken the trouble to read the accounts of the career of Śrī Kṛṣṇa Caitanya, penned by his associates and their spiritual successors, must be struck with the total absence of the erotic element in his career. Śrī Kṛṣṇa Caitanya never mixed with women on the footing of sexual intimacy. His conduct is disappointing to those who expect to find a rich harvest of erotic activities because he was the supreme teacher of the amorous service of Divinity.

In our present sinful state, sex suggests the idea of sensuous impurity because our present self is sensuous. The sense of impurity is really nothing but the incongruity of any material, limited, unconscious substance with the nature of the human soul. We are not on the same plane with the object of our thoughts, but are yoked to it in a most unnatural way. This longing is the feeling of impurity or repugnance. So long as we continue to look upon sex with an eye of longing we can never think of it in any other way. But this longing is also part of our present acquired nature and cannot leave us until we can rid ourselves of this secondary nature itself. With this reform of nature our relation to the principle of sex also undergoes a complete transformation that is, however, otherwise incomprehensible to our present understanding. The female form of the human soul and Śrī Kṛṣṇa is not the relation between the material female form and its corresponding male form. The amorous Pastimes of Śrī Kṛṣṇa with the spiritual milkmaids of Vraja are not the amorous pastimes between male and female of this world. The amorous Pastimes of Śrī Kṛṣṇa are not a concoction of the dismissed brain of the sensualist. The amours of this world could have no existence unless the substantive principle exists in Śrī Kṛṣṇa. But no one denies the existence and importance of the principle of amour in the realm of the Absolute in its perfectly wholesome form.

It is because we choose to regard as material the female form of the soul that we are shocked at what we suppose to be shameless sensuous proclivities of the transcendentalists. This is inevitable so long as we deliberately choose to nurse the error that the sex of our experience is the real entity and not its perverted reflection and imagine that we have been able to solve the problem of sex by transferring our sensuous activity from the body to the mind and by condemning as impure the excesses of the external sexual act on no consistent principle. Such bungling philosophy has not confined and will never convince anybody of the real nature and purpose of the sexual act. This is so because the sexual act is the eternal concomitant in this sinful world of the highest function of the spirit, which can never be minimized or abolished by all our empiric endeavours. The right understanding alone can save us from the terrible consequences of our present suicidal sexual follies.

The Personality of Śrī Caitanya Mahāprabhu is identical with and yet distinct from Śrī Kṛṣṇa. The Activities of Śrī Caitanya Mahāprabhu are, therefore, also identical with and yet distinct from the Amorous Pastimes of Śrī Kṛṣṇa. The Activities of Śrī Caitanya Mahāprabhu appear in the form capable of being received by the conditioned soul without any chance of muddling by his conditioned judgment.

The perfect chant of the Name of Kṛṣṇa is available to all souls, and it is identical with the amorous service of the spiritual milkmaids of Vraja. This is the sum and substance of the teachings of Śrī Caitanya Mahāprabhu. Conversely, those who do not perform the congregational chant of the name of Kṛṣṇa in the manner that is free from offence are not in a position to realize the nature of Divine amour. Those who miss such realization remain subject to the abject slavery of mundane lust.

Śrī Rādhikā is not specifically mentioned in the *Śrīmad-Bhāgavatam*. But in the description of the Circular Amorous Dance, the *rāsa* pastimes, Śrī Kṛṣṇa is represented as leaving the circle of the dancing milkmaids in the company of a female who is more favoured than all the rest. The milkmaids who were thus abruptly abandoned in the very midst of the dance praised the genuine devotion of the unnamed female who could induce Śrī Kṛṣṇa to prefer her sole company to the combined attractions of all the others.

But although the *Śrīmad-Bhāgavatam* mentions the above incident, the subject is not further developed in that work. This has been explained by the Gosvāmīs of Vṛndāvana, the apostles of Śrī Caitanya Mahāprabhu, as due to a deliberate resolve on the part of Śrī Śukadeva, who is the narrator of the *Śrīmad-Bhāgavatam*, to avoid disclosing to his miscellaneous audience the 'hidden matters' of the scriptures. The 'hidden matters' can only be known by the special grace of Śrī Kṛṣṇa and not otherwise. They are not to be divulged to all persons indiscriminately.

This explanation offered by the Gosvāmīs is not opposed to the open treatment of the same subject by Śrī Jayadeva Gosvāmī and other writers. In spite of the *Śrī Gīta-govinda* and its companion works, the subject of the relationship of Śrī Rādhikā to Śrī Kṛṣṇa remains shrouded in impenetrable mystery. No language can convey to the lay reader anything but a misleading idea of the nature of the subject on which Śrī Śukadeva maintained such discreet silence. This result is hailed with unmistakable joy by Śrīla Kṛṣṇadāsa Kavirāja Gosvāmī, author of Śrī Caitanya-caritāmṛta. Kavirāja Gosvāmī pertinently observes that no joy can excel that of the narrator of the hidden subject when he realizes that unqualified persons are wholly and automatically barred from all knowledge of the subject.

Śrī Śukadeva's hesitation to divulge the secrets of the Vedas is well founded. The conduct of Śrī Jayadeva Gosvāmī in speaking without reserve is equally in order if we remember that his book cannot be understood at all by those who are lacking in the highest spiritual culture.

Certain uncritical writers have even thrown mud at the author of *Śrī Gīta-govinda*; but they are the exceptions. Generally writers have thought it wise to avoid all reference to the subject for the honest enough reason that they have failed to understand how a book that has a most obscene exterior could be cherished by all the great devotees of the country whose conduct is universally admitted to have been freed from any taint of indecency. It is this paradox that has always exercised a salutary restraining influence on the saner sections of writers with regard to the treatment of this unintelligible subject.

Śrī Rādhikā is realizable as the Counter-Whole of the Personal Absolute. She is the Predominated Moiety of the Absolute Whole. With regard to Śrī Rādhikā,

Śrī Kṛṣṇa is the Predominating Moiety. The conception of male and female refers to the principle of personality. As both Personalities are fully divine, no grossness or inadequacy of the corresponding mundane conception need be imported into the subject. But it is imperative to admit the absolute logical validity, under the reservation of the inconceivability by our present understanding, of the conception of the Divine Pair possessing actual male and female spiritual forms.

The individual souls serve Śrī Kṛṣṇa as constituents of Śrī Rādhikā. When they forget that they are constituents of Śrī Rādhikā they forget the nature of their own selves, and engage in the abnormal activities of the mundane plane. The relation between one individual soul and another is that of obeying each other as constituents of Śrī Rādhikā in the performance of their allotted service of Śrī Kṛṣṇa. To use a mundane analogy, all individual souls are spiritual females in a subordinate position to Śrī Rādhikā, whose service to Śrī Kṛṣṇa they share by their nature as constituents. The object of endeavour of the individual souls is to learn to obey Śrī Rādhikā. Only by obeying Śrī Rādhikā can they serve Śrī Kṛṣṇa.

Śrī Kṛṣṇa is the only object of all worship. Śrī Kṛṣṇa alone is the recipient of all service. No individual soul can be the recipient of any service on his own account or on account of any other individual soul. This points to the true significance of the scriptural injunction to abstain from sexual activity and avoid the company of all sensual persons in order to qualify for the service of Śrī Kṛṣṇa on the spiritual plane. No idea of the positive nature of the function of the higher plane corresponding to the sexual activity of this world can be conveyed to those who are not completely free from the disease of mundane sexual desire. It is for this reason advisable to abstain from all empiric study of the descriptions of the amorous activities of divinity until one has actually been freed from every worldly passion by the preparatory service of Śrī Kṛṣṇa under the direction of a bona fide spiritual master.

Introduction

To read a great literary work and understand it in terms of etymology is one type of experience, but to appreciate the profound sentiments by which one is truly acquainted with the work is a different experience entirely. Comprehension of the literal meaning of words is generally a simple affair, whereas assimilation of their underlying emotional significance is not so easy. It is impossible for one who is not qualified to read a particular text to accept its internal mood (*bhāvārtha*). Therefore all ancient scriptures traditionally begin by defining the specific parameters of eligibility for their prospective readers.

Some deeply realized authors have strictly forbidden unqualified persons to study their compositions and have even pronounced curses upon those who might dare to delve into subjects beyond their comprehension. What is the need for such strict prohibitions? The necessity arises because unqualified persons who read esoteric texts inevitably misinterpret them. Thereby, potential benefits are replaced by ill effects upon themselves and others. The revered Jayadeva Gosvāmī has clarified the subject of eligibility in his auspicious invocation:

yadi hari-smaraṇe sarasaṁ mano
yadi vilāsa-kalāsu kutūhalam
madhura-komala-kānta-padāvalīṁ
śṛṇu tadā jayadeva-sarasvatīm

If your heart yearns to delight in remembrance of Śrī Hari; if you are hankering to contemplate upon him with intense affection; if you are overwhelmed with curiosity to know about his skill in amorous pastimes; then by all means read this book. You will find my lovely poetry to be extremely relishable. Although it is so emotive and mellifluous, if you are not possessed of the aforementioned qualifications then you must not read it. This literature is not for you.

Although Śrī Jayadeva clearly addresses the issue of eligibility, the unqualified sector of society fails to understand him and goes on reading this poem with enthusiasm for its charming linguistic embellishments. However, impelled by their inability to grasp its real significance, they finally resort to insulting the crest jewel of poets, Śrī Jayadeva, as if his composition were something crude. And so they must, for they do not recognize the divinity of Śrī Hari. They are not even inclined to approach the precincts of sweet contemplation upon him. They remain confined to their experience of misidentifying themselves with the physical body and considering sensual gratification to be the utmost limit of happiness. What can such slaves to lust ever understand about the affairs of transcendental love described by Śrī Jayadeva Gosvāmī? The revered Śrīla Kṛṣṇadāsa Kavirāja has stated in *Śrī Caitanya-caritāmṛta* (*Ādi-līlā* 4.164–66):

kāma, prema—dôhākāra vibhinna lakṣaṇa
lauha āra hema yaiche svarūpe-vilakṣaṇa

ātmendriya-prīti-vāñchā—tāre bali 'kāma'
kṛṣṇendriya-prīti-icchā dhare 'prema' nāma

kāmera tātparya—nija-sambhoga kevala
kṛṣṇa-sukha-tātparya—prema mahā-bala

The characteristics of worldly lust and transcendental love are completely different. If mundane lust is likened to iron then spiritual love can be likened to gold. The desire to give satisfaction to one's own senses is called lust. However, the desire to satisfy the senses of Śrī Kṛṣṇa is called pure love or *prema*. The goal of lust is one's own enjoyment, whereas the purpose of love is to please Śrī Kṛṣṇa. Such *prema* is immensely powerful.

How many people can understand the depth of Śrīla Kṛṣṇadāsa Kavirāja's words? Those who are continuously absorbed in gratifying their senses are especially disqualified. For them, the supramundane loving pastimes of Śrī Rādhā-Kṛṣṇa are nothing but the play of lusty desires. If they could love someone to the point of completely abandoning all social customs, Vedic religious injunctions and bodily connections, as Śrī Rādhikā and her friends have done, then one day they might also have some idea about the principles

underlying these pastimes. Only after making such a sacrifice is it possible to understand that unselfish *prema* can be expressed only by those who do not cherish even the slightest ambition for their own happiness.

The Vaiṣṇava poets take up their pens simply for the sake of instructing us about the glories of self-effacing, transcendental love. The lion amongst poets, Śrī Jayadeva, has also taken up his pen to show how the Absolute Reality Śrī Kṛṣṇa is controlled by unmotivated *prema*. He is always ready to fall at the feet of any devotee in whom he detects even the fragrance of such affection and humbly request, *dehi pāda-pallavam udāram* – "Mercifully bestow upon me the soft petals of your lotus feet." (*Śrī Gīta-govinda* 10.8). On realizing this, Śrī Jayadeva Gosvāmī was greatly perturbed. "How can I make these words come from the mouth of Śrī Kṛṣṇa, the supreme controller of unlimited millions of universes?" Many times he asked himself, "Should I write such a thing?" and many times he decided, "Yes, I should." But even though he wanted to do it, he could not bring himself to write this line. He conceived of Śrī Kṛṣṇa as the Supreme Personality of Godhead; therefore the reverential mood checked his pen. However, the Supreme Lord is always affectionate to his devotees. Assuming the guise of Śrī Jayadeva, he completed the line by writing *dehi pāda-pallavam udāram* in golden letters with his own hand. Thus Śrī Kṛṣṇa made a resounding announcement, as if by the ubiquitous beating of kettledrums, to loudly proclaim his love for his devotees.

Śrī Caitanya Mahāprabhu is the incarnation of Bhagavān who purifies the hearts of the living beings in the era of Kali. In *Śrī Caitanya-caritāmṛta* (*Madhya-līlā* 2.77) Śrīla Kṛṣṇadāsa Kavirāja writes:

caṇḍīdāsa, vidyāpati, rāyera nāṭaka-gīti,
karṇāmṛta, śrī-gīta-govinda
svarūpa-rāmānanda-sane, mahāprabhu rātri-dine
gāya, śune—parama ānanda

Śrī Caitanya Mahāprabhu used to retire to the privacy of Śrī Gambhīrā, a small room in Kāśī Miśra Bhavan, with Svarūpa Dāmodara Gosvāmī and Rāmānanda Rāya and there he would relish the transcendental

mellows of several literatures such as Rāmānanda Rāya's *Śrī Jagannātha-vallabha-nāṭaka*, Bilvamaṅgala Ṭhākura's *Śrī Kṛṣṇa-karṇāmṛta*, the poetry of Caṇḍīdāsa and Vidyāpati, and Jayadeva Gosvāmī's *Śrī Gīta-govinda*. Śrī Caitanya Mahāprabhu would become overwhelmed with joy as he sang and heard them day and night.

Even amongst these great compositions, the excellence of Jayadeva Gosvāmī's *Śrī Gīta-govinda* is unsurpassed.

Herein lies a profound sentiment worthy of our special attention. Śrī Caitanya Mahāprabhu descended to this world to teach devotional service by his own personal example. Why did he study and taste the transcendental mellows of all these literatures in a secluded place with only one or two of his confidential associates? The issue of eligibility is relevant even in this extreme case. Furthermore, the environment in which to study esoteric scriptures has also been revealed. The glorification Śrīman Mahāprabhu performed in public places amongst the common people of society was only *nāma-saṅkīrtana*, the congregational chanting of the Holy Name. His performance of *rasa-saṅkīrtana* took place in his private dwelling, Śrī Gambhīrā, exclusively in the company of Śrī Svarūpa Dāmodara and Rāya Rāmānanda. Similarly, *saṅkīrtana* was also performed behind closed doors at night in the house of Śrīvāsa Ṭhākura in Śrīdhāma Navadvīpa. This is the highest instruction of Śrī Gaurāṅgadeva, the spiritual master of the entire universe: "If you want to attain the highest auspiciousness, first become qualified and then study this literature secretly. Then you will be a candidate for *prema-bhakti*. Otherwise you will commit offences to Bhagavān and his devotees and you will fall down."

Bhagavān Śrī Kṛṣṇa is *śaktimān*, the supreme potent entity, and Śrīmatī Rādhikā is his supreme potency. As stated by Śrīla Kṛṣṇadāsa Kavirāja:

sac-cid-ānanda pūrṇa kṛṣṇera svarūpa
eka-i cic-chakti tāra dhare tina rūpa

ānandāṁśe hlādinī, sad-aṁśe sandhinī
cid-aṁśe saṁvit—yāre jñāna kari' māni

hlādinīra sāra 'prema', prema-sāra 'bhāva'
bhāvera parāma-kāṣṭhā—nāma 'mahābhāva'

mahābhāva-svarūpā śrī-rādhā-ṭhākurāṇī
sarva-guṇa-khani kṛṣṇa-kāntā-śiromaṇi

> Śrī Kṛṣṇa's body is the complete manifestation of eternal existence, consciousness and pleasure. His one spiritual potency manifests in three ways. *Hlādinī* is his aspect of bliss; *sandhinī*, of eternal existence; and *saṁvit*, of cognition, which is also considered to be knowledge. The essence of *hlādinī* is *prema*, unconditional love for Śrī Kṛṣṇa. The essence of *prema* is *bhāva*, spiritual emotion, and the ultimate development of *bhāva* is called *mahābhāva*. Śrī Rādhā is the embodiment of *mahābhāva*. She is likened to a deep mine of all precious qualities and she is the crest-jewel amongst Śrī Kṛṣṇa's beloved *gopīs*. (*Śrī Caitanya-caritāmṛta, Ādi-līlā* 4.61–62, 68–69)

The pastimes of Rādhikā and Kṛṣṇa are the transcendental loving play of the Omnipotent Divinity and his potency (*śaktimān* and *śakti*). They have the power to sanctify the whole world because they are completely free from even the slightest trace of lust. One should make a diligent study of these pastimes, as such study constitutes one of the limbs of *bhakti-yoga*. Although many devotees are conversant with this conclusion, *Śrī Gīta-govinda* remains inaccessible to them because they are not sufficiently acquainted with the Sanskrit language and its implications. This present edition will provide them with sufficient help to understand the meaning of the words and the emotions implied therein.

Nowadays *Śrī Gīta-govinda* is famous in the academic community as a poem that exemplifies the amorous mellow, *śṛṅgāra-rasa*. Śrī Jayadeva Gosvāmī is also widely accepted as an exceptionally talented poet. However, *Śrī Gīta-govinda* is not merely a world-famous composition, full of emotive literary ornaments arranged according to prosody. And Jayadeva Gosvāmī is not merely a poet adept in tasteful expressions through the development of his innate abilities. *Śrī Gīta-govinda* is the very essence of all the Vedas and Śrī Jayadeva Gosvāmī is the superlative devotional practitioner (*sādhaka*) and perfected spiritualist (*siddha*), with complete mastery of all Vedic wisdom. The readers of *Śrī Gīta-govinda* will see that the author has remembered his worshipful deity from the very beginning of his auspicious invocation:

rādhā-mādhavayor jayanti yamunā-kūle rahaḥ-kelayaḥ

The inscrutable, secret pleasure pastimes of Śrī Rādhā-Mādhava on the banks of Yamunā reign above all.

In the second verse he introduces his praiseworthy subject matter:

śrī-vāsudeva-rati-keli-kathā-sametam
etaṁ karoti jayadeva-kaviḥ prabandham

The poet Jayadeva is writing this narration after taking complete shelter of *rati-keli*, the supremely blissful amorous sports of Śrī Vāsudeva, Śyāmasundara, the son of the King of Vraja.

As mentioned previously in the third verse, Śrī Jayadeva Gosvāmī has defined the qualifications required to read this poem:

yadi hari-smaraṇe sarasaṁ mano
yadi vilāsa-kalāsu kutūhalam
madhura-komala-kānta-padāvalīṁ
śṛṇu tadā jayadeva-sarasvatīm

If you want your mind to be deeply attached to the constant remembrance of Śrī Hari, or your heart is already absorbed in contemplation upon him; and if you are curious to taste the mellows of his pastimes – that is, you hanker exclusively for this and for nothing else – then by all means listen to these gentle, appealing and honeyed verses of the transcendental poetry of Jayadeva.

In this supramundane poem, Śrī Jayadeva Gosvāmī has given a charming description of the intimate transcendental love of Śrī Rādhā-Mādhava. The ultimate excellence of the two aspects of *śṛṅgāra-rasa*, namely separation and meeting, are both found in this lyrical composition. The poet upholds the opinion that when the union of lovers is first nourished by feelings of separation, it bestows a greater joy upon the perfected spiritualists and the devotional practitioners who are expert in relishing the amorous mellow.

Svayaṁ Bhagavān Śrī Kṛṣṇa has instructed his intimate devotee, Arjuna, about the eligibility and ineligibility to hear and speak *Śrīmad Bhagavad-gītā* in its eighteenth chapter, verses 67 and 68.

idaṁ te nātapaskāya
nābhaktāya kadācana
na cāśuśrūṣave vācyaṁ
na ca māṁ yo 'bhyasūyati

Do not speak about this confidential knowledge and realization to those unqualified persons who have no faith and who are not engaged in pure devotion to me.

ya idaṁ paramaṁ guhyaṁ
mad-bhakteṣv abhidhāsyati
bhaktiṁ mayi parāṁ kṛtvā
mām evaiṣyaty asaṁśayaḥ

One who explains the supreme mystery of my *Gītā* to the faithful devotees is sure to attain pure devotion and in the end he will come to me.

In these verses, Śrī Kṛṣṇa describes the characteristics of the genuine candidates for transcendental realization after first defining the disqualifications. Śrī Jīva Gosvāmī has also presented a clear analysis of the qualifications for hearing his *Gopāla-campū*. He has pronounced a curse upon faithless non-devotees who still insist upon reading it. Similarly, Śrī Sanātana Gosvāmī has strictly forbidden faithless persons to hear or read his *Bṛhad-bhāgavatāmṛta*. Other Gosvāmīs have also pronounced curses to prohibit the unqualified from delving into their literatures.

The substance of Śrī Gīta-govinda

Śrī Jayadeva Gosvāmī thoroughly understood the nature of mankind in this present age of dissention (Kali-yuga). He knew how easily they become bewildered by the sight of superficial beauty. If they do not see an external

covering of beauty, they can overlook a potent medicinal herb, thinking it to be of no value.

The poet Śrī Jayadeva was moved by the causeless compassion Vaiṣṇavas feel towards all fallen souls. Therefore, to make them relish eternal bliss, he wrapped the incomparable shelter of his supremely sweet, ecstatic transcendental emotions in the covering of the worthless sweetness of the mundane erotic mood. By so doing, Śrī Jayadeva has manifested the exclusive antidote for the disease of material existence in the form of this poem.

The respected readers can now readily understand that *Śrī Gīta-govinda* is not about mundane sexuality. Rather, it pertains to the very same sublime transcendental *rasa* that has been defined in the Vedas as the cause of lasting joy for every living being. Therefore, although *Śrī Gīta-govinda* is a poetic composition, it is simultaneously the embodiment of the essence of all the Vedas. Śrī Jayadeva Gosvāmī is compared to the sacred decorative marking (*tilaka*) upon the forehead of the entire dynasty of poets who are conversant with the principles of spiritual mellows. Sometimes he has portrayed Śrī Rādhā as a jealous lover, proud of her eminence. Sometimes he has made her weep incessantly in the intolerable pain of separation from Śrī Kṛṣṇa, and sometimes he has also put Śrī Bhagavān into the intense anxiety of separation from her. Yet he did not stop there. He has manifested the utmost extremity of love of God and the pinnacle of Bhagavān's affection for his devotee by making Śrī Kṛṣṇa catch the lotus feet of Śrī Rādhā and beg her, "Kindly accept me as your servant and decorate my brow with the soft buds of your lotus feet." This love is the essence of all the Vedas.

The Upaniṣads proclaim that the indwelling Lord (*paramātmā*) is only attained by whom he desires to be attained.

nāyam ātmā pravacanena labhyo
na medhayā na bahunā śrutena
yam evaiṣa vṛṇute tena labhyas
tasyaiṣa ātmā vivṛṇute tanūṁ svām

(*Kaṭha Upaniṣad* 1.2.23)

Bhagavān Śrī Kṛṣṇa is the embodiment of eternal concentrated bliss (*ānanda*). The conditioned living entity, though searching exclusively for this happiness, is always unsuccessful. However, his good fortune arises when he witnesses the internal emotional ecstasies of the pure devotees. On that day, bliss personified begins to search for him.

Pure devotion (*prema*) is characterized by its power to attract Śrī Kṛṣṇa. The practising devotee may be sitting in his home, but once his heart is infused with devotion, blissful Śrī Kṛṣṇa, who is always greedy for the taste of *prema*, becomes anxious for his association. As if an offender, Kṛṣṇa will approach his devotee in a humble mood and meekly supplicate him with the same entreaty, "Kindly accept me as your servant and decorate my brow with the soft buds of your lotus feet." This is the essential message of all the Vedic scriptures. "Just as the Absolute Truth is far away, he is also very near."

A review of the literary principles of Śrī Gīta-govinda

The logical principle of "jewels and gold", known as *maṇi-kāñcana-nyāya*, dictates that priceless jewels should be set in pure gold. In accordance with this principle, the poet Śrī Jayadeva has presented a narrative of Śrī Rādhā-Kṛṣṇa's priceless pastimes in the purest example of literary composition. His poetry includes many remarkable features: the sublime artistic sensibilities of musical theory (*gāndharva-vidyā*); all the confidential mysteries related to contemplation upon Kṛṣṇa; and an elaborate exposition of *śṛṅgāra-rasa* in both meeting and separation. Furthermore, he has also observed the ancient traditional methodology of literary composition. In his own words – *sānandāḥ pariśodhayantu sudhiyaḥ śrī-gīta-govindataḥ...* (*Śrī Gīta-govinda* 12.26–27). The purport is that the absolute purity of all the aforementioned attributes can only be found in the poetry of *Gīta-govinda*. Therefore, it is essential for learned persons to make a thorough examination of the text in order to understand the validity of this unprecedented claim. Śrī Jayadeva Gosvāmī is convinced that the intoxicating effect of wine, the sweetness of sugar, the flavour of ripe mangoes and the taste of a beautiful woman's lips, all pale into insignificance in the

presence of the sweetness of *Śrī Gīta-govinda* because this romantic poem is saturated with the essence of *śṛṅgāra-rasa*.

Śrī Jayadeva Gosvāmī has employed varieties of rhythm, *rasa* and other poignant literary devices in this great work. The mellifluous songs of Śrī Rādhā-Mādhava's amorous pastimes are the predominant subject of his meditation. Through the medium of twenty-four songs, the author has clearly revealed the immense depth of his study of musical theory (*saṅgīta-śāstra*) and dramatic science (*rasa-śāstra*). Every song is composed in a different classical melodic mode (*rāga*) and rhythm (*tāla*). A careful study of the text leads one to believe that the poet must have directly experienced the meeting and separation of Śrī Rādhā-Mādhava in his trance of meditation.

Practical realization of Śrī Gīta-govinda

It is not by chance that Śrī Jayadeva Gosvāmī has employed a female confidante (*sakhī*) in the role of a mediator to arrange Kṛṣṇa's meetings with Rādhā. The purport is clear. Unless one is under the personal guidance of such a *sakhī* and until one attains the help of the *sakhīs*, one cannot attain Śrī Kṛṣṇa. All devotional scriptures proclaim this conclusion. The help of a *sakhī* and the help of *guru* are one and the same. To be *guru* one must take shelter of the disposition of the *sakhīs*, and to attain Śrī Kṛṣṇa one must accept the shelter of a spiritual master who is perfectly situated in the transcendental mood of a *sakhī*. Herein lies the essential message of the Vedas:

tasmād guruṁ prapadyeta
jijñāsuḥ śreya uttamam
śābde pare ca niṣṇātaṁ
brahmaṇy upaśamāśrayam

(*Śrīmad-Bhāgavatam* 11.3.21)

To know the Absolute Truth, one must take shelter of a perfect *guru* who is fixed in devotion to the Absolute. When Śrī Suta Gosvāmī began to narrate *Śrīmad-Bhāgavatam* in the sacred forest of Naimiṣāraṇya, he called it the

essence of the Vedas; and the essence of *Śrīmad-Bhāgavatam* itself is the *rāsa-līlā*. Śrī Jayadeva Gosvāmī has the ability to comprehend the essence of everything. Therefore he condensed the *rāsa-līlā* even further, just as one might perform the impossible feat of confining the ocean within a jar. He was compelled by compassion to manifest the nectar of immortality in the form of this poem for the upliftment of all living beings in this age of Kali. In answer to the inquiries of Parīkṣit Mahārāja, Śrī Śukadeva Gosvāmī replied:

anugrahāya bhaktānāṁ
mānuṣaṁ deham āśritaḥ
bhajate tādṛśīḥ krīḍā
yāḥ śrutvā tat-paro bhavet

(*Śrīmad-Bhāgavatam* 10.33.36)

Śrī Kṛṣṇa performs the *rāsa-līlā* to bestow mercy upon his devotees. Yet the non-devotees are also naturally fond of romance or *śṛṅgāra-rasa*. Therefore, when they hear the *rāsa-līlā* they also gradually become absorbed in thoughts of Śrī Kṛṣṇa. Bhagavān performs apparently erotic pastimes on the surface of the earth out of compassion for everyone – the devotees and the non-devotees. Mahārṣi Vedavyāsa was moved by compassion to write it down for the benefit of all, and the topmost devotee Śrī Śukadeva Gosvāmī was also moved by compassion to preach it throughout the world. After that, the best of poets, Śrī Jayadeva Gosvāmī, also mercifully reproduced it in the form of an even sweeter poetic composition. In answer to the questions raised by Śrī Śacī-nandana Gaurahari, Śrī Rāya Rāmānanda has explained:

prabhu kahe,—'sādhya-vastura avadhi' ei haya
tomāra prasāde ihā jānilũ niścaya

'sādhya-vastu' 'sādhana' vinu keha nāhi pāya
kṛpā kari kaha, rāya, pābāra upāya

rāya kahe,—yeī kahāo, seī kahi vāṇī
ki kahiye bhāla-manda, kichui nā jāni

tribhuvana-madhye aiche haya kaun dhīra
ye tomāra māyā-nāṭe ha-ibeka sthira

mora mukhe vaktā tumi, tumi hao śrotā
atyanta rahasya, śuna, sādhanera kathā

rādhā-kṛṣṇera līlā ei ati gūḍhatara
dāsya-vātsalyādi-bhāve nā haya gocara

sabe eka sakhī-gaṇera ihā adhikāra
sakhī haite haya ei līlāra vistāra

sakhī vinā ei līlā puṣṭa nāhi haya
sakhī līlā vistāriyā, sakhī āsvādaya

sakhī vinā ei līlāya anyera nāhi gati
sakhī-bhāve ye tāre kare anugati

rādhā-kṛṣṇa-kuñjasevā-sādhya sei pāya
sei sādhya pāite āra nāhika upāya

(*Śrī Caitanya-caritāmṛta*, *Madhya-līlā* 8.196–205)

After hearing about the goal of life from the lotus mouth of Śrī Rāya Rāmānanda, Śrī Caitanya Mahāprabhu said, "This is the last word in regard to *sādhya-vastu*, the object of attainment. By your mercy I have clearly understood the whole subject. However, no one can attain this extremely profound *sādhya-vastu* without adopting the appropriate means (*sādhana*). Oh Rāya, be merciful to me by kindly explaining the method for attaining this goal."

Rāya replied, "I only speak whatever you inspire within my heart. I do not know whether what I say is good or bad. Who is so sober that they can remain steady in the midst of your dancing energy? You are speaking through my mouth and at the same time you are also listening. What a mysterious phenomenon.

"Now I will tell you about this confidential methodology. The *kuñja-līlā* or *rāsa-līlā* of Śrī Rādhā-Kṛṣṇa is extremely deep. Devotees established in the moods of servitude, friendship and parenthood cannot even perceive it.

None of them have eligibility to enter into this pastime – only the *sakhīs* are qualified. This pastime is expanded by the *sakhīs*. Without them it cannot be nourished and only they can taste it. Therefore, there is absolutely no opportunity to enter *kuñja-līlā* without taking complete shelter of the *sakhīs* and receiving their help. Only those whose devotional service is to follow the transcendental emotions of the *sakhīs* and remain under their shelter and guidance can attain the *kuñja-sevā* of Śrī Rādhā-Kṛṣṇa. There is no way to attain this objective except for absorption in remembrance of the *sakhīs* while taking complete shelter of their lotus feet."

Life history of the poet Śrī Jayadeva

Śrī Jayadeva Gosvāmī was born in the village of Kindubilva on the northern side of the Ajaya river, almost twenty miles south of the Vīra-bhūmi district of West Bengal. The village of Kindubilva is commonly known as Kendulī. His father's name was Bhojadeva and his mother's name was Vāmā-devī. Śrī Jayadeva has personally revealed the place of his birth in the following verse:

varṇitaṁ jayadeva-kena harer idaṁ pravaṇena
kindubilva-samudra-sambhava-rohiṇī-ramaṇena

He who appeared in the village of Kindubilva, just as the moon appears from the ocean, has collected Śrī Kṛṣṇa's expressions of lamentation. That Jayadeva is humbly narrating this song.

The King of Bengal, Mahārāja Lakṣmaṇa Sena, was as learned in morality and appreciative of merit as the famous Mahārāja Vikramāditya. As the royal council of Mahārāja Vikramāditya was adorned with the splendour of nine jewels in the form of his talented advisors such as Kālīdāsa and Vararuci, the royal assembly of Mahārāja Lakṣmaṇa Sena was adorned with five jewels, including Govardhanācārya and Jayadeva. The following verse was engraved upon a tablet of stone at the entrance to Mahārāja Lakṣmaṇa Sena's council chamber:

govardhanaś ca śaraṇo jayadeva umāpatiḥ
kavirājaś ca ratnāni samitau lakṣṇasya ca

Therefore it is evident that Govardhana, Śaraṇa, Jayadeva, Umāpati and Dhoyī Kavirāja were the names of the king's royal advisors.

vācaḥ pallavayaty umāpatidharaḥ sandarbha-śuddhiṁ girāṁ
jānīte jayadeva eva śaraṇaṁ ślāghyo durūha-drute
śṛṅgārottara-sat-prameya-racanair ācārya-govardhana-
spardhī ko 'pi na viśrutaḥ śruti-dharo dhoyī kavi-kṣmāpatiḥ

All the royal scholars' names are included in this verse found in the beginning of *Śrī Gīta-govinda*. The King held them all in great reverence. He even selected Umāpatidhara as his prime minister.

It is difficult to ascertain the exact date of Śrī Jayadeva Gosvāmī's birth. According to Śrī Caitanya Mahāprabhu's main disciple, Śrīla Sanātana Gosvāmī, Jayadeva Gosvāmī was a contemporary of the Bengali king, Mahārāja Lakṣmaṇa Sena. On the basis of authentic texts, it is evident that Śrī Lakṣmaṇa Sena was reigning in 1030 Śakābda, corresponding to 1107AD. This date has also been verified by Dr. Rājendralāl Mitra on the basis of supporting evidence gleaned from his extensive research. Therefore it is certain that Śrī Jayadeva, being a contemporary of Śrī Lakṣmaṇa Sena, was a personality of the twelfth century. Cāṅda Kavi, a member of the royal council of Mahārāja Pṛthvīrāja, has recounted the glorious histories of the poets of former times in his book entitled *Cauhāna-rāṣṭra*. Śrī Jayadeva and *Gīta-govinda* are also mentioned therein. Pṛthvīrāja Mahārāja was ruling from his capital, Delhi, in the final part of the twelfth century. He was killed in a battle with Mohammad Gaurī on the banks of the Dṛśadvati river in 1193AD. Thus it is clear that *Gīta-govinda* had already been written prior to the period of Cāṅda Kavi, otherwise he could not have mentioned it in *Cauhāna-rāṣṭra*.

Many wondrous and divine events from the life of Śrī Jayadeva Gosvāmī have been described in Nābhājī Bhaṭṭa's text, *Bhaktamāla*. It is not necessary to make this book excessively long by repeating all those details here. The human side of Śrī Jayadeva Gosvāmī's pastimes have now become completely covered

by the passing of many centuries. Nevertheless, every year a huge gathering still takes place in Kendulī-grām to commemorate his disappearance from our mortal vision. The festival begins on Makara-saṅkrānti in the month of Māgha (January–February). Fifty to a hundred thousand pilgrims congregate at the *samādhi mandira* of Śrī Jayadeva Gosvāmī to honour him and to hear and recite his poetry.

Commentaries on Śrī Gīta-govinda

There are six famous commentaries on *Śrī Gīta-govinda*:

Rasa-mañjarī – by Mahā-mahopādhyāya Śaṅkara Miśra on the inspiration of Śrī Śālīnātha.
Rasika-priyā – by Kumbha-nṛpati Kumbhakarṇa, the King of Mewar. His reign spanned the first quarter of the fourteenth century.
Sañjīvanī – by Vanamālī Bhaṭṭa.
Padadyotanikā – by Nārāyaṇa Bhaṭṭa.
Dīpikā – by Gopāla Ācārya.
Bālabodhinī – by Śrī Pūjārī Gosvāmī.

Bowing in deference to Śrī Pūjārī Gosvāmī's *Bālabodhinī-ṭīkā*, I humbly present *Bālabodhinī-prakāśa*. Though drawing extensively from the exposition of Śrī Pūjārī Gosvāmī, this new commentary includes additional material from the other prominent commentators, along with further elaborations in accordance with the precepts of Śrīla Rūpa Gosvāmī.

The original manuscript for the Hindi edition was diligently compiled by Śrīmān Bhaktivedānta Tīrtha Mahārāja. Then my daughter [disciple] Śrī Madhu Khaṇḍelavāla MA, PhD. refined and embellished the language as if infusing it with living force. She also discovered and included the translation of *Śrī Gīta-govinda* composed in rhyming verse (*padyānuvāda*) by a resident of Delhi, Śrīmān Vinaya Mohana Saksenā. Śrīmān Bhaktivedānta Mādhava Mahārāja and Śrīmān Omprakāśa Vrajavāsī M.A., L.L.B., Sāhityaratna proofread the text.

Śrīmān Subāla-sakhā Brahmacārī and Śrīmān Purandara Brahmacārī helped by typing. Śrīmān Puṇḍarīka Brahmacārī and Saubhāgyavati Vṛndā-devī also worked tirelessly in proofreading.

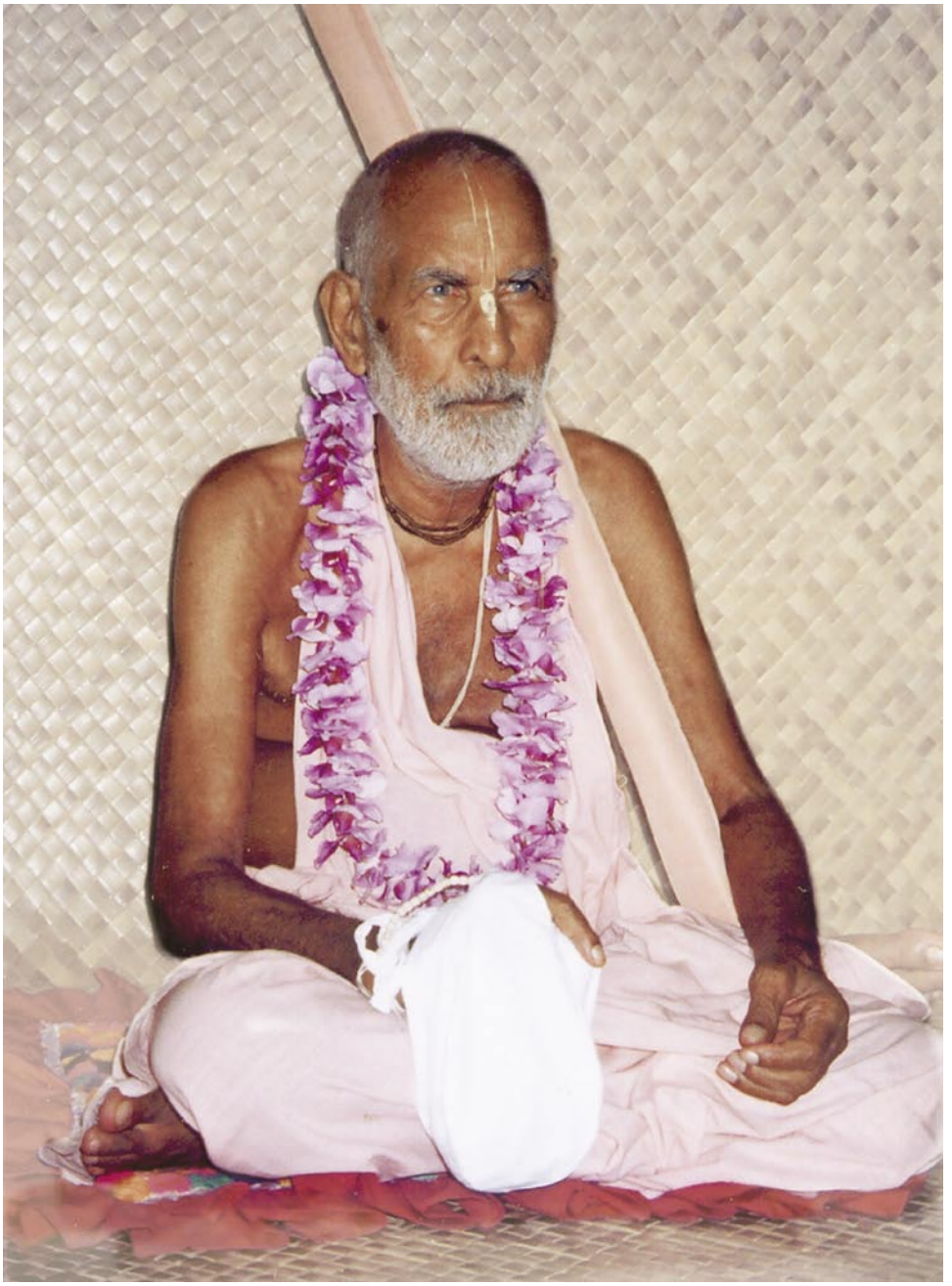
This edition of *Śrī Gīta-govinda* was rendered into the English language by Śrīmān Bhaktivedānta Araṇya Mahārāja. The manuscript was then edited by Śrīmān Bhaktivedānta Bhaktisāra Mahārāja and proofread by Śrīmān Premavilāsa dāsa Adhikārī. Śrīmān Amita-Kṛṣṇa Brahmacārī proofread the Sanskrit manuscript, managed the computer systems and contributed valuable research. This transcendental treasure was further decorated by Śrīmatī Śyāmarāṇī dāsī's original devotional artwork, which was created especially for this edition. Śrīmān Kṛṣṇa-kāruṇya Brahmacārī rendered dedicated service in the department of design and graphics, and Śrīmān Premarasa dāsa Adhikārī oversaw all stages of the production. Readers' appreciation will also be enhanced by hearing the complementary recording on CD. Śrīmān Bhaktivedānta Muni Mahārāja arranged and sang all the songs after years of carefully researching the authentic musical tradition of *Śrī Gīta-govinda*.

I pray to Śrī Jayadeva Gosvāmī, his worshipful Śrī Rādhikā and Vrajendra-nandana Śyāmasundara, "Kindly bestow your causeless mercy upon all those who assisted in the production of this book and make them genuinely qualified to realize its transcendental significance."

This edition was produced in a short time, so there are bound to be a few minor errors. May the kind-hearted readers accept the essential loving mood of the text and be pleased to send me their corrections in writing so that I can improve the next edition.

Fervently begging for a slight trace of the mercy
of Śrī Hari, Śrī Guru and the Vaiṣṇavas,
destitute and worthless,
Tridaṇḍibhikṣu Śrī Bhaktivedānta Nārāyaṇa.

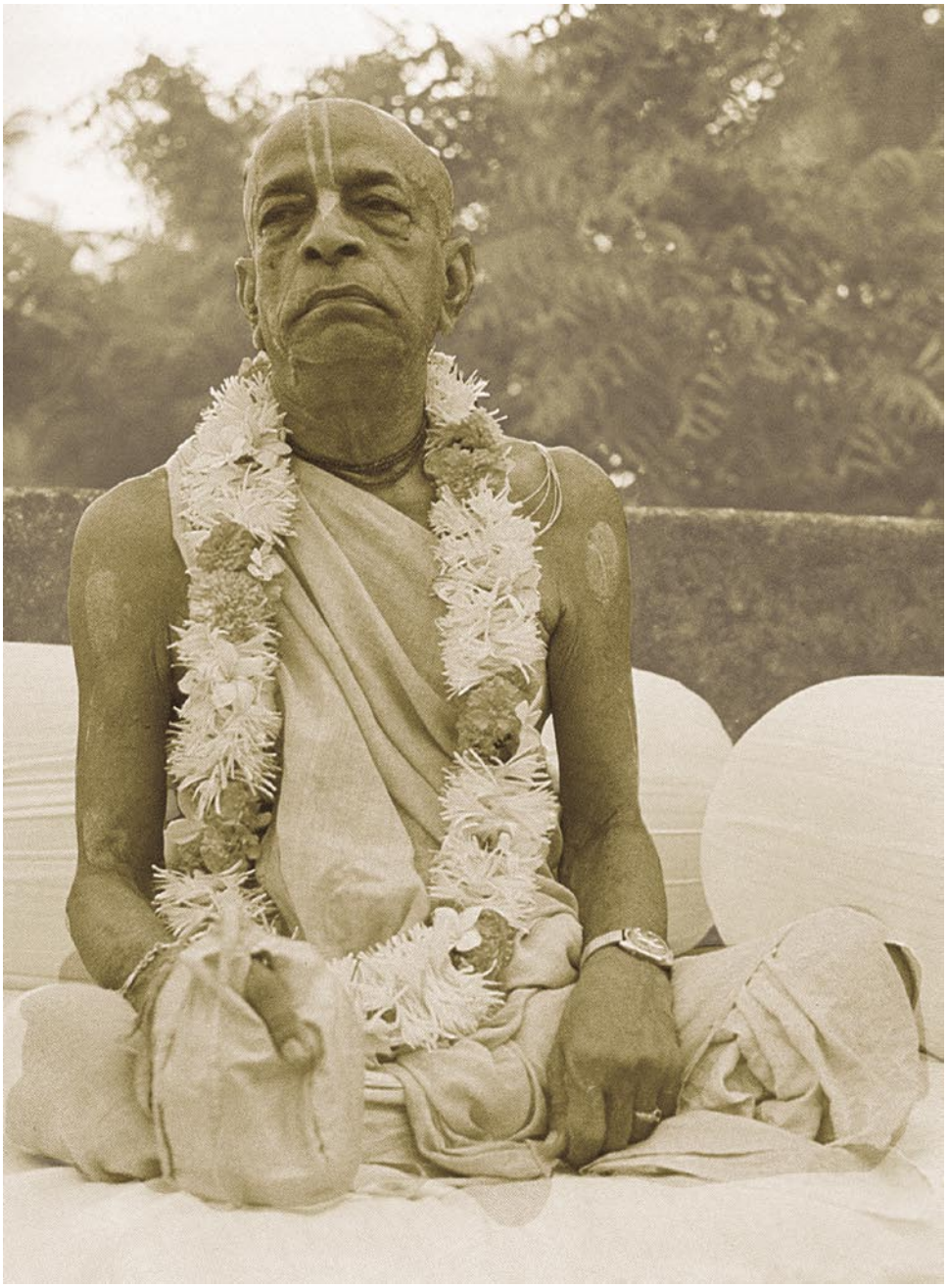
Śrī Jayadeva Gosvāmī's disappearance day.
Mādhava-māsa,
Śrī Gaurābda 518
31st January, 2005



oṁ viṣṇupāda

Śrī Śrīmad Bhaktivedānta Nārāyāṇa Gosvāmī Mahārāja

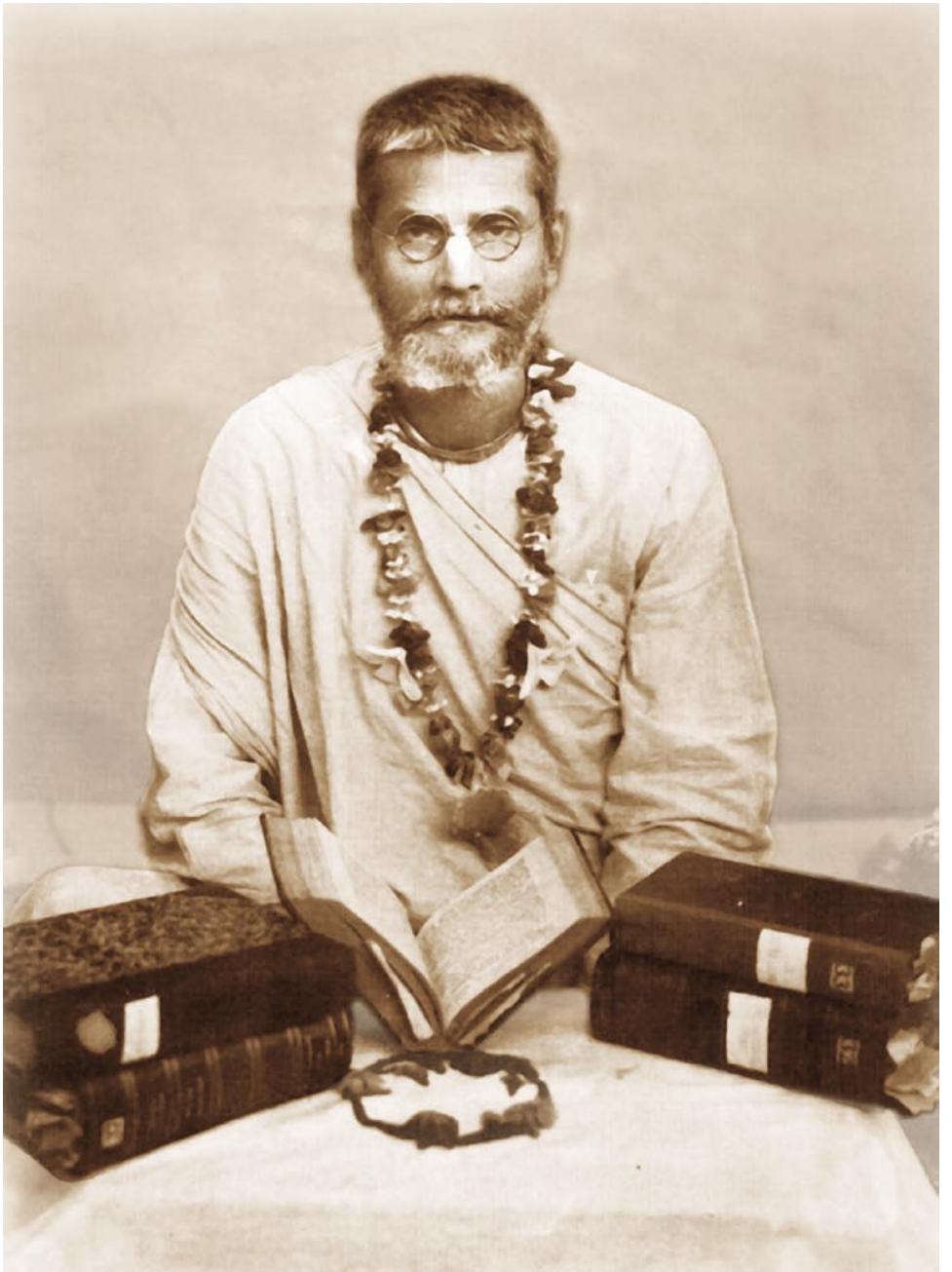
Author of the *Bālabodhinī-prakāśa* commentary on *Śrī Gīta-govinda*.



nitya-līlā praviṣṭa oṁ viṣṇupāda

Śrī Śrīmad A.C. Bhaktivedānta Swāmī Prabhupāda

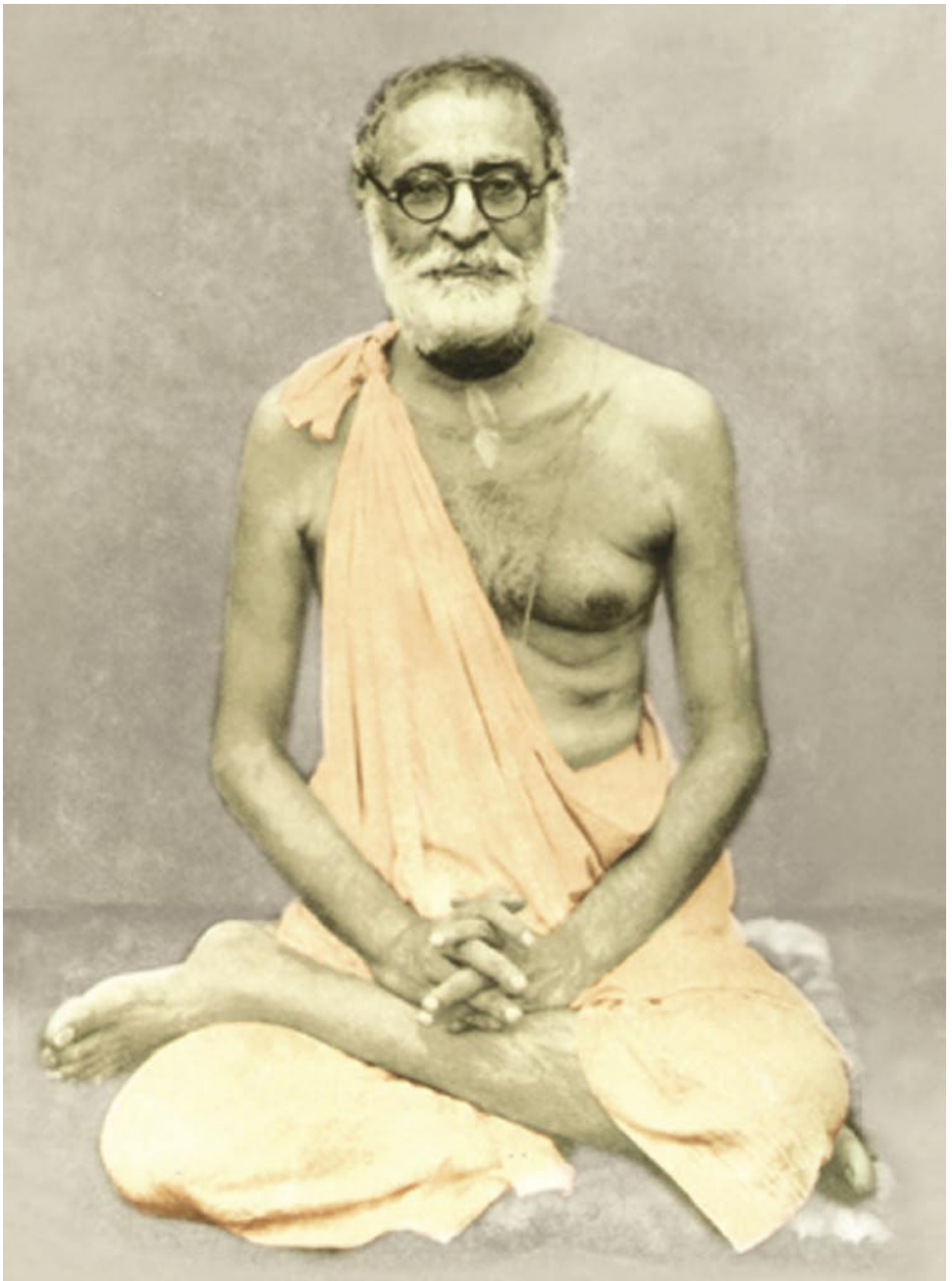
Founder-Ācārya of the International Society for Krishna Consciousness and the first person to widely popularize devotion to Śrī Rādhā-Kṛṣṇa throughout the world.



nitya-līlā-pravista om viṣṇupāda ācārya-kesarī

Śrī Śrīmad Bhakti Prajñāna Keśāva Gosvāmī Mahārāja

Founder-Ācārya of Śrī Gauḍīya Vedanta Samiti. Spiritual master of Śrīla Nārāyaṇa Maharaja and sannyāsa-guru of Śrīla A.C. Bhaktivedānta Swami Mahārāja.

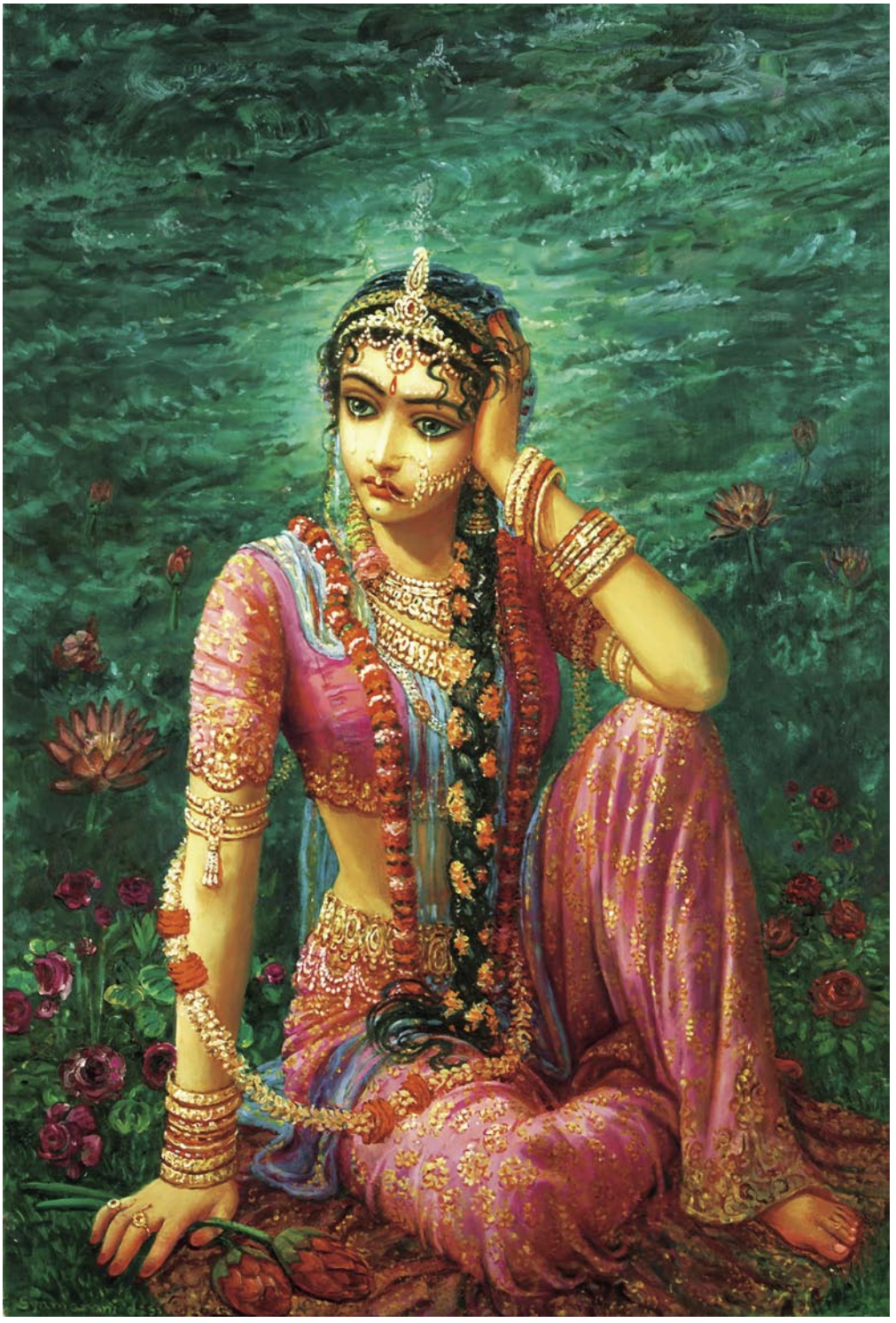


nitya-līlā-pravista oṁ viṣṇupāda aṣṭottara-śata

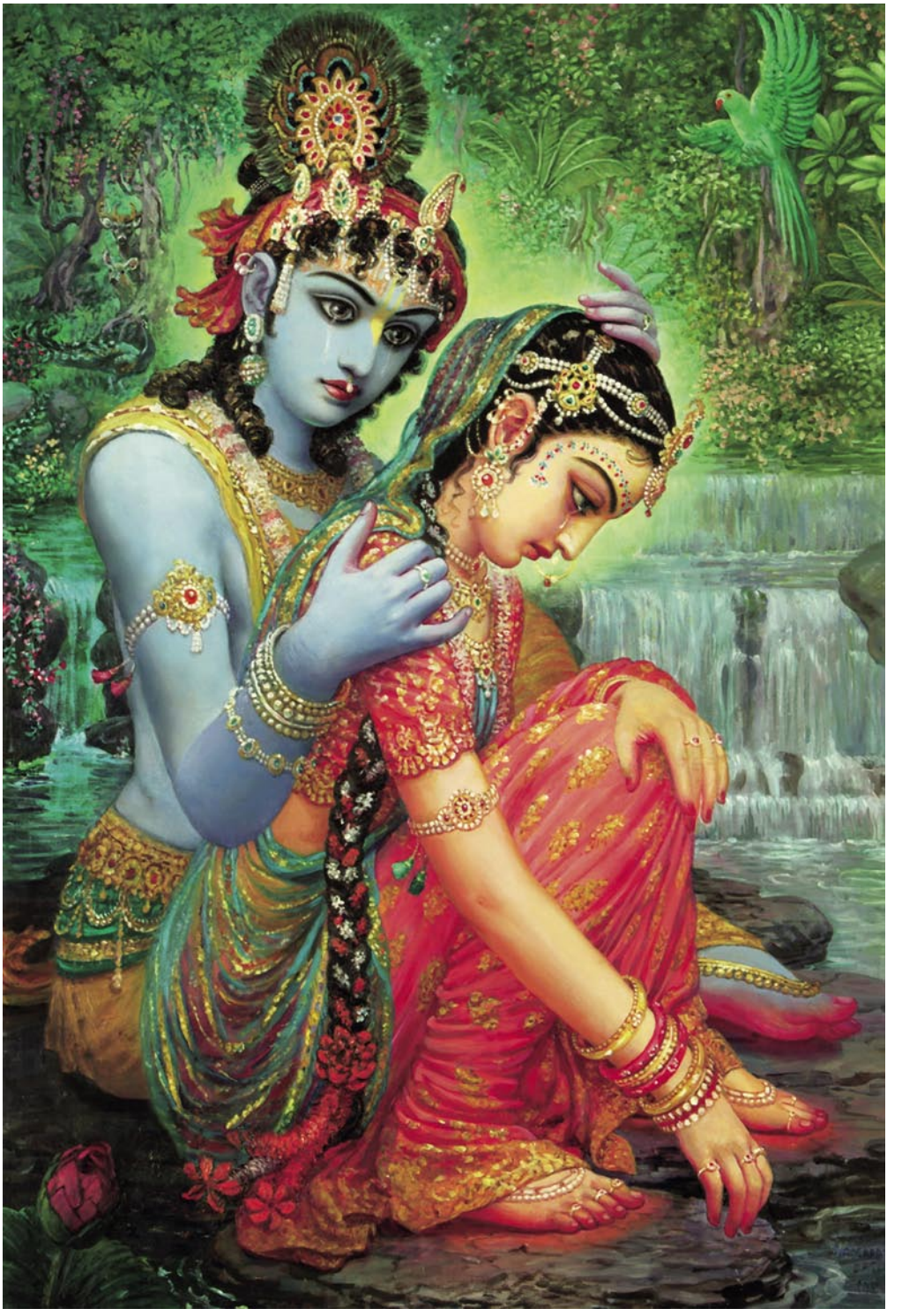
Śrī Śrīmad Bhaktisiddhānta Śarasvatī Ṭhākura Prabhupāda

Founder-Ācārya of Śrī Gauḍīya Maṭha. Spiritual master of Bhakti Prajñāna Keśāva Gosvāmī Mahārāja and Śrīla A.C. Bhaktivedānta Swami Mahārāja.

"I could not muster the courage to stop her from leaving. Alas! She left in a huff because I had disrespected her."(Act 3 verse 3)



"Alas! My immaculate youth and beauty are all in vain because Hari has not come to the forest at the appointed time. I have been cheated by my friends, so to whom may I turn for shelter now?" (Act 7, verse 3)



"O contrary woman, you have wounded me for no reason with your pointless anger. Now abandon your reluctance to unite with me." (Act 12, verse 8)

"My beloved! Offer the fresh buds of your enchanting feet as an ornament upon my head, so the devastating effect of Cupid's poison may be alleviated." (Act 10, verse 8)

Śrī Gīta-govinda

॥ प्रथमः सर्गः॥

।सामोददामोदरः।

Act One

— sāmoda-dāmodaraḥ —

The Delighted Captive of Love

Verse 1

मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमै
र्नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलयः ॥१॥

meghair meduram ambaraṁ vana-bhuvaḥ śyāmās tamāla-drumair
naktaṁ bhīrur ayaṁ tvam eva tad imaṁ rādhe gṛhaṁ prāpaya
itthaṁ nanda-nideśataś calitayoḥ praty-adhva-kuñja-drumaṁ
rādhā-mādhavayor jayanti yamunā-kūle rahaḥ-kelayaḥ

Translation

Rādhā, all directions are covered by dense and ominous clouds. The forest floor has been cast into darkness by the shadows of blackish *tamāla* trees. Kṛṣṇa is naturally timid. He cannot be alone at night, so take him home with you."

Śrī Rādhā turned her face towards the bower of desire trees beside the forest path and, bewildered by intense joy, she honoured the words of her friend. When she arrived on the bank of the Kālindī river, she initiated her love-play in a secret place. May the sweetness of this confidential pastime of the Divine Couple be victorious by manifesting in the hearts of the devotees.

Commentary

Śrī Jayadeva Gosvāmī paints a vivid picture of the loving pastimes of Śrī Rādhā and Mādhava as they meet alone in the forest groves. He has established their excellence by describing their pastimes of transcendental sensuality. The poet first depicts the scene of Śrī Rādhā-Mādhava entering into a bower hidden by the dense darkness of *tamāla* trees. His *maṅgalācaraṇa* (auspicious invocation) is the love-play performed by Kṛṣṇa's most beloved, Śrī Rādhā, after honouring the advice of her female friend (*sakhī*) by leading Kṛṣṇa to a forest bower. This poem establishes the sweetness of Śrī Rādhā-Mādhava's pastimes, therefore it is auspicious and beneficial for everyone.

Encouraging Rādhā, she continues, "Look! Dark clouds holding the fair-complexioned moon in a loving embrace are an excitant (*uddīpana*) for Kṛṣṇa's mood. Seeing the example of the clouds, the dark-complexioned Śyāma is anxious to be united with the golden-limbed Rādhā."

Śrī Rādhikā's *sakhī* suggests, "At night the forest floor is covered by the *śyāma*-coloured shade of *tamāla* trees. Impenetrable darkness has spread everywhere, so who will be able to see you? Now do not delay for another second."

In this opening verse, the great poet indicates that the prominent *rasa* throughout the poem will be *śṛṅgāra*, the monarch of all integrated ecstasies. The darkness of night, the cloud-covered sky and the dense foliage of the forest floor, beautified by *tamāla* trees, are all *uddīpana-vibhāva*. Śrīmatī Rādhārāṇī is *ālambana-vibhāva*. The *sthāyibhāva* is *rati*. The *vyabhicārī-bhāvas* include *harṣa*, *āvega* and *autsukya*. The *anubhāva* is *bhīrutva*, timidity. Śrī Rādhā has been described first because the heroine is prominent in *śṛṅgāra-rasa*.

At this opportune moment in the pastime, Rādhā's *sakhī* will listen and look around to make sure that the coast is clear. Then she will say, "Go into the dense forest for as long as the moonshine is not visible." In *Śrīmad-Bhāgavatam* (10.30.42) Śrī Śukadeva Gosvāmī has said, *tamaḥ praviṣtam ālakṣya* – "On seeing a dark place..."

According to literary tradition, there are two types of poetic composition: *sādhāraṇa-kāvya* and *mahā-kāvya*, the ordinary poem and the epic masterpiece. Three components comprise the *maṅgalācaraṇa* verse of a *mahā-kāvya*: blessings (*āśīrvāda*), obeisances (*namaskāra*) and a definition of content (*vastu-nirdeśa*). In the present verse, the word *jayanti* is understood in the sense of *namaskāra*, respectful obeisances. This type of interpretation is supported by the text of *Kāvya-prakāśa*. The subject matter, namely Śrī Rādhā-Mādhava's amorous play, acts in the capacity of both *vastu-nirdeśa* and *āśīrvāda*. Therefore this composition conforms to the definition of a *mahā-kāvya*.

In *Kāvyādarśa*, a composition presented in *sarga* format has been called *mahā-kāvya*. In the present verse, the amorous play of Śrī Rādhā-Mādhava is the subject matter. Thus the auspicious invocation is technically a definition

of content (*vastu-nirdeśa*). The dual compound *rādhā-mādhava* has been employed to convey the inseparable nature of their eternal relationship.

rādhā-kṛṣṇa aiche sadā eka-i svarūpa
līlā-rasa āsvādite dhare dui rūpa

Śrī Rādhā and Kṛṣṇa are eternally one *identity*, yet they have assumed two forms in order to relish the mellows of loving pastimes.

This verse of *Śrī Caitanya-caritāmṛta* (*Ādi-līlā* 4.98) demonstrates the unadulterated nature of the relationship between Śrī Rādhā and Kṛṣṇa. It is also stated in the *Ṛk-pariśiṣṭa*: *rādhayā mādhavo devo mādhavenaiva rādhikā* – "The handsomeness of Mādhava is enhanced by Rādhā, and the exquisite loveliness of Rādhā is heightened by Mādhava." Similarly, Śrī Jayadeva Gosvāmī points to the indivisible relationship between the Divine Couple in his opening verse by employing the dual compound *rādhā-mādhava*.

The first half of the verse is ornamented by *samuccaya alaṅkāra* and the second half by *āśīḥ alaṅkāra*. Consequently there is a combination of two distinct figures of speech in one sentence. We also find examples of *vaidarbhī rīti*, *kaiśikī vṛtti*, *sambhāvitā gīti*, *madhya laya* and *prasāda guṇa*. The hero is *anukūla nāyaka* and the heroine is *svādhīna-bhartṛkā nāyikā*. The first half of the verse is an example of *abhilāṣa-lakṣaṇa vipralambha-śṛṅgāra*, amorous feelings in separation, characterized by intense hankering. The *chanda* (poetic meter) is *śārdūla-vikrīḍita*.

Verse 2

वाग्देवताचरितचित्रितचित्तसद्मा
पद्मावतीचरणचारणचक्रवर्ती ।
श्रीवासुदेवरतिकेलिकथासमेतम्
एतं करोति जयदेवकविः प्रबन्धम् ॥ २ ॥

vāg-devatā-carita-citrita-citta-sadmā
padmāvatī-caraṇa-cāraṇa-cakravartī
śrī-vāsudeva-rati-keli-kathā-sametam
etaṁ karoti jayadeva-kaviḥ prabandham

Translation

The heart of the great poet Śrī Jayadeva Gosvāmī is like a mansion, beautifully decorated with pictures of the activities of Śrī Kṛṣṇa, the predominating deity of speech. He is incessantly immersed in greed to attain the lotus feet of Śrī Rādhā. By describing Śrī Kṛṣṇa's amorous pastimes in the forest bowers, he has created a tremendous upsurge of the brilliant romantic *rasa* within those devotees who accept only pure sentiments of ecstatic love.

Commentary

The heart of Śrī Jayadeva is now submerged in a vast flood of bliss after attaining a momentary vision of the pastimes of Śrī Rādhā-Mādhava, as indicated by the last line of the previous verse. The compassionate emperor of poets, Śrī Jayadeva, bestows favour upon all devotees by directly expressing his own literary competence in this verse beginning with the phrase *vāg-devatā-carita*.

Jayadevaḥ – *jaya* means "the utmost excellence"; *deva* means *dyotayati*, *prakāśayati* or "he illuminates". Śrī Jayadeva is one who illuminates the utmost excellence of the pastimes of Śrī Kṛṣṇa by his devotion.

Prabandha – This literary composition (*prabandha*) entitled *Gīta-govinda* attracts the hearts of its audience in the most excellent way (*pra*). Alternatively,

it awakens Kṛṣṇa's pastimes in the hearts of the devotees in the most excellent way, thereby liberating them from the bondage (*bandha*) of material existence.

Why is this poem so attractive? *Śrī-vāsudeva-rati-keli-kathā-sametam.* Here the word *śrī* refers to Rādhā. *Vāsudeva* refers to the master and indwelling soul of the entire universe, Bhagavān Śrī Kṛṣṇa, who incarnated as the son of Vasudeva. He who brilliantly illuminates the Vasu dynasty, the best of the Vasus, Śrī Nanda Mahārāja, is called Vasudeva. Consequently the son of Nanda is called Vāsudeva Kṛṣṇa. Śrī Jayadeva's composition has the power to attract the hearts of all because he has elaborately described *rati-keli*, the love-play of Śrī Rādhā-Kṛṣṇa. The etymology of this line is *śrīś ca vāsudevaś ca śrī-vāsudevau tayo rati-keli-kathaḥ tābhiḥ sametam.*

The next question is, "How did this narration come about?" Śrī Jayadeva replies that Śrī Kṛṣṇa is the presiding deity of the art of speaking. He is the orator, ever present within the innermost region of Śrī Jayadeva's heart, inspiring him to write. As the presiding deity of the poet's senses, Śrī Kṛṣṇa infuses them with potency. Therefore Śrī Jayadeva describes his worshipful deity as *vāg-devatā*, the presiding deity of speech, to confirm that Śrī Kṛṣṇa is personally composing this poem.

The pastimes of Śrī Rādhā-Kṛṣṇa reside together like a collection of paintings in the mansion of Śrī Jayadeva's heart. An artist first has an internal vision. After transferring that vision to his canvas, it becomes a painting. Similarly, this picture of loving pastimes has been painted by the brush of Śrī Jayadeva. The marvellous mansion of his heart is decorated with paintings of Śrī Rādhā-Mādhava's intimate encounters, and its fabulous treasury is his fascinating poetry. The poet has renounced all sense of responsibility for the authorship of this narration because his speech and mind are absorbed in Mādhava.

Whence came the power to depict such pastimes? In reply Śrī Jayadeva admits that his sensory powers are all inspired by Rādhā. And how is she present within those powers? Śrī Rādhā is Padmāvatī. The etymology of the word *padmāvatī* is *padmaṁ kare asti yasyāḥ* – "She who holds a lotus flower in her hand," namely Rādhā. This reference to Padmāvatī implies that the poet is predominantly absorbed in the service of Padmāvatī Rādhā through the

dramatic dancing art of his lyrical expression. Padmāvatī is also the name of Śrī Jayadeva's wife. The great poet praises Rādhā and simultaneously expresses feelings of gratitude towards his wife, Śrī Padmāvatī, who was highly elevated in the loving service of Śrī Rādhā-Mādhava.

The literary device of comparing the heart to a mansion is an example of *rūpaka* and *anujñā alaṅkāras*. The *chanda* is *vasanta-tilakā*. We also find examples of *oja guṇa*, *gauḍīyā rīti*, *bhāratī vṛtti* and *sambhāvitā gīti*.

Verse 3

यदि हरिस्मरणे सरसं मनो
यदि विलासकलासु कुतूहलम् ।
मधुरकोमलकान्तपदावलीं
शृणु तदा जयदेवसरस्वतीम् ॥ ३ ॥

yadi hari-smaraṇe sarasaṁ mano
yadi vilāsa-kalāsu kutūhalam
madhura-komala-kānta-padāvalīṁ
śṛṇu tadā jayadeva-sarasvatīm

Translation

Dear audience! If your mind is permeated by mellows of ever-fresh loving attachment while hearing the pastimes of Śrī Hari, and if you are curious to know about his ingenuity in the amorous arts, may you become immersed in bliss by listening to the mellifluous, tender and endearing verses of this collection of songs by the poet Jayadeva.

Commentary

The poet is not afraid or reluctant to admit his eligibility to write this epic poem. Dull-witted persons have no faith that this is a genuine account of the divine play of Bhagavān. Therefore the qualifications required to study this epic poem have been defined in this verse.

"Dear devotees! If your heart is moved by constantly remembering Śrī Kṛṣṇa and you are curious to know about his delightful escapades such as *rāsa-līlā*,

kuñja-vilāsa[1], his congress in the forest bowers, his ingenuity in pastimes and the sweetness of his cunning behaviour, then by all means hear these honeyed words of Śrī Jayadeva, the bard of *śṛṅgāra-rasa*."

Some devotees derive transcendental bliss from remembering Śrī Hari in a general way, whereas others experience spiritual happiness from a specific perusal of his romantic affairs such as the *rāsa-līlā*. Now what kind of poem is this? In response the poet says, "This poem is predominated by *śṛṅgāra-rasa* and it is exceptionally sweet. Its meaning is readily comprehensible. Every verse is immensely endearing, being imbued with *kānti*, Rādhā-Kṛṣṇa's attribute of beauty enhanced by love. As a lover is dear to her beloved, this charming composition is extremely dear to the pure devotees. Love naturally takes expression in song, so *Śrī Gīta-govinda* has naturally assumed the format of a musical. It should be sung in a melodious voice."

Ancient authorities on rhetoric have concluded that *mādhurya guṇa* and *komalatā*, the qualities of sweetness and tenderness, are of two types: *śabdāśrita*, related to the individual words, and *arthāśrita*, related to the wonderful emotional impact of those words. Both types are evident in this composition.

In addition to offering obeisances, blessings and a definition of content, an auspicious invocation traditionally includes:
(1) *Sambandha* – the relationship between the subject matter and the text.
(2) *Abhidheya* – the method of attainment.
(3) *Prayojana* – the ultimate objective.
(4) *Adhikāra* – the qualifications required to appreciate the subject matter.

Remembrance of the amorous pastimes of Śrī Rādhā-Mādhava is *abhidheya*. Śrī Rādhā-Mādhava are *pratipādya*, the expounded subject, and the poem is *pratipādaka*, the expounder. Therefore *pratipādya* and *pratipādaka* are in *smārya-smāraka sambandha*, the relationship of the memorable and the memorial. Only devotees who experience ecstatic spiritual emotions when they hear and recite the loving pastimes of Śrī Rādhā-Mādhava are qualified.

This third verse features *dīpaka alaṅkāra*, *pāñcālī rīti*, *kaiśikī vṛtti* and *drutavilambita chanda*.

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[1] The word *vilāsa* refers to specific emotional expressions of women such as *hāva-bhāva*. The activities of passionate love are also called *vilāsa*.

Verse 4

वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां
जानीते जयदेव एव शरणः श्लाघ्यो दुरूहद्रुते ।
शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्धन-
स्पर्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्ष्मापतिः ॥ ४ ॥

vācaḥ pallavayaty umāpatidharaḥ sandarbha-śuddhiṁ girāṁ
jānīte jayadeva eva śaraṇaḥ ślāghyo durūha-drute
śṛṅgārottara-sat-prameya-racanair ācārya-govardhana-
spardhī ko 'pi na viśrutaḥ śruti-dharo dhoyī kavi-kṣmāpatiḥ

Translation

The rhetoric of an illustrious poet named Umāpatidhara is adorned with alliteration and other figures of speech. The poet named Śaraṇa has received acclaim for his cryptic verses. No one has ever heard of a poet who can convey the flavour of worldly romance as skilfully as Govardhana. Kavirāja Dhoyī can recite anything after hearing it but once. When even these formidable poets could not master every field of talent, how could the poetry of Jayadeva abound with all attributes?

Commentary

Śrī Jayadeva has politely introduced himself as the emperor of bards who glorify the lotus feet of Padmāvatī Śrīmatī Rādhārāṇī. Continuing in the same self-deprecating mood, he contrasts the deep significance and maturity of his own composition with the worthless mundane achievements of other poets.

There were six famous scholars in the royal assembly of Mahārāja Lakṣmaṇa Sena:

(1) The poet Umāpatidhara was the counsellor of King Lakṣmaṇa Sena. He only knew how to develop his message by elaborating on details. Thus linguistic and semantic sweetness were absent from his writing. Although his compositions flourished into many branches and sub-branches, he could not make them acceptable. Since his poetry is not particularly heart-warming, it is confined to the category of descriptive writing.

(2) The poet Śaraṇa was renowned for his ability to quickly compose enigmatic verses. Although he was popular, his writing contained defects such as *gūḍhārthatva*, the employment of expressions that were cryptic to the point of being unintelligible. Attributes such as *prasāda guṇa* were also absent from his works.

(3) Govardhanācārya was the third pandit in the assembly of Lakṣmaṇa Sena. His power of literary expression was flawless. *Śṛṅgāra* is the ultimate stage in the sequential development of *rasa*. No one could compete with Ācārya Govardhana in his portrayal of the ordinary hero and heroine who are the shelter of that *rasa*. However, he could not describe the other *rasas*.

(4) The poet Śrutidhara was famous for his ability to commit any composition to memory after hearing it but once.

(5) Dhoyī Kavi was commonly known as Kavirāja, the king of scholars. Although he was exceptionally well-versed in literature, he could not compose original poetry of his own.

(6) The sixth poet in the assembly of Lakṣmaṇa Sena was Śrī Jayadeva. The perfection of language is achieved only in descriptions of the name, form, qualities and pastimes of Bhagavān, as confirmed by Śrī Nārada, *tad vāg-visargo janatāgha viplavo* (*Śrīmad-Bhāgavatam* 1.5.11). This method of flawless composition was known only to Śrī Jayadeva.

Therefore he expresses his humility as follows: "Does Jayadeva know how to compose flawless poetry? Not at all. Umāpati can write meticulously detailed descriptions; Śaraṇa Kavi is famous for quickly composing inscrutable verses; Ācārya Govardhana has no equal; Dhoyī is the king of the literati; and Śrutidhara has perfect aural retention; but Jayadeva does not know anything."

According to the author of *Rasa-mañjarī*, there were only five poets in the assembly of Lakṣmaṇa Sena. He considers the word *śrutidharaḥ* to be an adjective qualifying Dhoyī Kavi, not the title of a specific poet. In this case the meaning becomes, "Dhoyī Kavi can recite any poem after hearing it but once."

The presiding deity of speech, Sarasvatī, has proven the aforementioned interpretation to be correct. Why is *Śrī Gīta-govinda* superior to all other types of poetry? It is naturally salient, emotive, revealing and sweet because it describes the pastimes of Śrī Kṛṣṇa.

The present verse features *samuccaya alaṅkāra* and *śārdūla-vikrīḍita chanda*.

Scene One

Song 1

The musical mode is *mālava-gauḍa rāga* and the rhythm is *rūpaka tāla*.

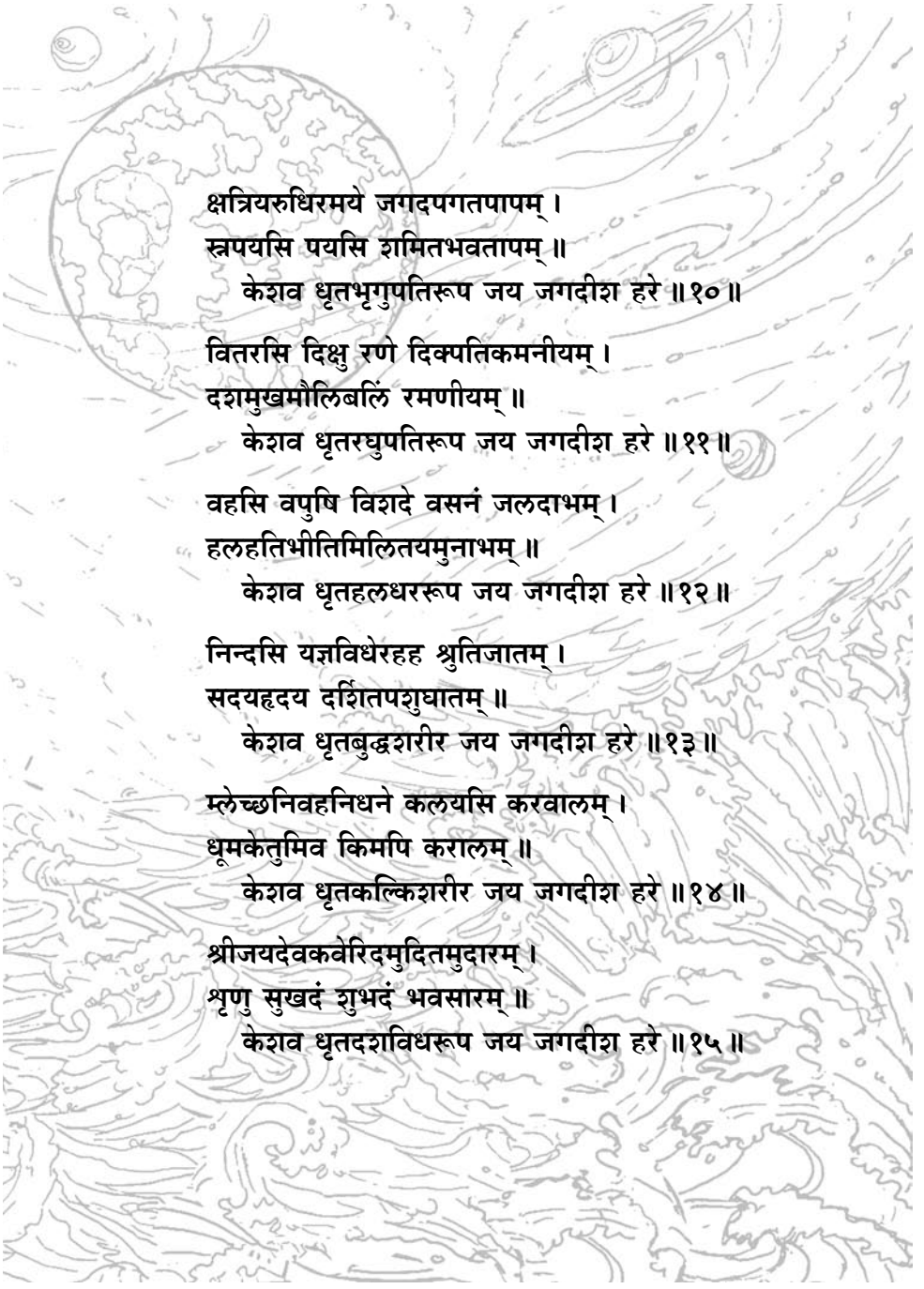
प्रलयपयोधिजले धृतवानसि वेदम् ।
विहितवहित्रचरित्रमखेदम् ॥
केशव धृतमीनशरीर जय जगदीश हरे ॥५॥

क्षितिरतिविपुलतरे तिष्ठति तव पृष्ठे ।
धरणिधरणकिणचक्रगरिष्ठे ॥
केशव धृतकच्छपरूप जय जगदीश हरे ॥६॥

वसति दशनशिखरे धरणी तव लग्ना ।
शशिनि कलङ्ककलेव निमग्ना ॥
केशव धृतशूकररूप जय जगदीश हरे ॥७॥

तव करकमलवरे नखमद्भुतशृङ्गम् ।
दलितहिरण्यकशिपुतनुभृङ्गम् ॥
केशव धृतनरहरिरूप जय जगदीश हरे ॥८॥

छलयसि विक्रमणे बलिमद्भुतवामन ।
पदनखनीरजनितजनपावन ॥
केशव धृतवामनरूप जय जगदीश हरे ॥९॥



क्षत्रियरुधिरमये जगदपगतपापम् ।
स्नपयसि पयसि शमितभवतापम् ॥
केशव धृतभृगुपतिरूप जय जगदीश हरे ॥१०॥

वितरसि दिक्षु रणे दिक्पतिकमनीयम् ।
दशमुखमौलिबलिं रमणीयम् ॥
केशव धृतरघुपतिरूप जय जगदीश हरे ॥११॥

वहसि वपुषि विशदे वसनं जलदाभम् ।
हलहतिभीतिमिलितयमुनाभम् ॥
केशव धृतहलधररूप जय जगदीश हरे ॥१२॥

निन्दसि यज्ञविधेरहह श्रुतिजातम् ।
सदयहृदय दर्शितपशुघातम् ॥
केशव धृतबुद्धशरीर जय जगदीश हरे ॥१३॥

म्लेच्छनिवहनिधने कलयसि करवालम् ।
धूमकेतुमिव किमपि करालम् ॥
केशव धृतकल्किशरीर जय जगदीश हरे ॥१४॥

श्रीजयदेवकवेरिदमुदितमुदारम् ।
शृणु सुखदं शुभदं भवसारम् ॥
केशव धृतदशविधरूप जय जगदीश हरे ॥१५॥

Verse 5

pralaya-payodhi-jale dhṛtavān asi vedam
vihita-vahitra-caritram akhedam
keśava dhṛta-mīna-śarīra jaya jagadīśa hare (1)

Translation

O Jagadīśvara! O Hari! From your eternal spiritual abode, you descend to this temporary world in the form of a fish and save the Vedas from the ocean of universal devastation, just as a ship effortlessly rescues a drowning man. May you be victorious.

Commentary

The sole purpose of Śrī Jayadeva's writing is to reveal the supreme sweetness present in the pastimes of Śrī Rādhā-Mādhava. The crest-jewel of heroes, Śrī Kṛṣṇa, is the original shelter of all existence. All the verses of this song describe the *avatāras* of Śrī Kṛṣṇa beginning with Matsya *avatāra*. The musical mode is *mālava-gauḍa rāga* and the rhythm is *rūpaka tāla*.

Mālava-gauḍa rāga is characterized thus:

nitambinī-cumbita-vaktra-padmaḥ
śuka-dyutiḥ kuṇḍalavān pramattaḥ
saṅgīta-śālāṁ praviśan pradoṣe
mālā-dharo mālava-rāga-rājaḥ

Mālava, the king of *rāgas*, enters the music hall in a state of intoxication, wearing earrings and a garland of flowers. A shapely heroine is kissing his lotus face, and his lustre is as emerald as a parrot.

The rhythm known as *rūpaka tāla* has been employed here. *Rūpaka tāla* is recognized by the combination of *virām* and *druta* at the end.

There are four titles for Bhagavān in this verse. The first one is Keśava for several reasons. (1) The hair that fell from Bhagavān during his Varāha incarnation became *kuśa* grass, which is essential for the performance of Vedic sacrifices. (2) According to Pāṇinī – *keśād vo 'nyatarasyāma* – the word *keśava* is derived from the word *keśa*, meaning "hair" in its widely known sense, suffixed by the syllable *va*. (3) Amongst the twelve *vyūha* expansions of Bhagavān, the *keśava-vyūha* comes first. (4) The author of *Bhagavad-guṇa-darpaṇa* states, *praśasta-snigdha-nīla-kuṭila-kuntalaḥ* – "The name Keśava implies that Bhagavān is acclaimed for his soft, black, curling locks of hair." (5) *Keśavaḥ*: *ko brahmā īśaś ca tāvapi vayate praśastīti* – "The controller and instructing authority of both *ka* (Brahmā) and *īśa* (Mahādeva Śiva) is called Keśava." (6) *Keśān vayate* – "The best of those who relish *rasa*, Kṛṣṇa, is called Keśava because he decorates the hair of the *gopīs*." (7) The destroyer of the Keśī demon is called Keśava.

The second title is Dhṛta-mīna-śarīra – "You who have assumed the form of a fish." Bhagavān descends in various forms to deliver the devotees and destroy the sinful. Amongst his innumerable incarnations, ten are prominent, beginning with Matsya *avatāra*. In this incarnation, Bhagavān killed the demon, Hayagrīva, who had stolen the Vedas.

The third title, Jagadīśa, "Lord of the universe," signifies that he is the controller of the entire cosmos and all the activities of nature (*prakṛti*). He regulates the creation, maintenance and dissolution of the universe and he governs its every detail from within in the form of *antaryāmī*, the Supersoul. The name Jagadīśa is also used to express the compassion of Bhagavān.

The purport of the fourth title, Hari, is *harati bhaktānām kleśam* – "Bhagavān descends to relieve his devotees from the endless distress of the material world." The poet has shown the highest regard for Bhagavān by using these four titles.

Jaya means, "O master! You are expert in discovering your own eminence. May you kindly manifest that superiority."

The line *jaya jagadīśa hare* is sung at the end of every verse. Therefore it is called *dhruva-pada*, the refrain, in accordance with the convention – *dhruvatvāc ca dhruvo jñeyaḥ.*

Here the poet recounts the noble activities of Matsya *avatāra*. During the universal dissolution, he effortlessly rescued the Vedas, Manu, the Seven Sages and all types of seeds, by pulling them through the vast waters in a boat attached to his horn. In this incarnation he also protected Satyavrata Muni. Therefore, may Bhagavān Keśava be victorious.

This verse features *ūrdhvamāgadhī rīti*, *upamā* and *atiśayokti alaṅkāras* and *vīra-rasa*. The *sthāyibhāva* is called *utsāha*. Matsya *avatāra* is also recognized as the predominating deity of *vībhatsa-rasa* (disgust).

Verse 6

kṣitir ati-vipula-tare tiṣṭhati tava pṛṣṭhe
dharaṇi-dharaṇa-kiṇa-cakra-gariṣṭhe
keśava dhṛta-kacchapa-rūpa jaya jagadīśa hare (2)

Translation

O Keśi-niṣūdana! O Jagadīśa! O Hari! Assuming your tortoise form, you held the earth upon one part of your expansive back. The fame of the impression made by the earth on your back is ever-increasing. May you be victorious!

Commentary

Bhagavān's tortoise incarnation is being described. "Not only did you draw this earth (Mandarācala) through the waters of devastation, you also supported it upon your back." Bhagavān is present beneath the earth in his tortoise incarnation. The earthly realm is situated like a small toy ball upon his huge back, where it has made a permanent impression.

"This scar is your ornament. May you be victorious."

Jaya jagadīśa hare! The whole verse is likened to the upper lid of the jewelled casket of this refrain.

Verse 7

vasati daśana-śikhare dharaṇī tava lagnā
śaśini kalaṅka-kaleva nimagnā
keśava dhṛta-śūkara-rūpa jaya jagadīśa hare (3)

Translation

O Jagadīśa! O Keśava! O Hari! O you who have assumed the form of a boar! As the moon appears to contain a blemish, similarly, the earth is situated upon your tusks. May you be victorious!

Commentary

Not only does Bhagavān support the earth and all moving and stationary living beings, he also runs with the earth planet on his tusks. At the beginning of the creation, Hiraṇyākṣa stole Bīja-bhūtā Pṛthvī, the earth goddess, and went down to the Rasātala planetary system. At that time Bhagavān assumed the form of a boar, entered into the waters of devastation and rescued Pṛthvī by lifting her up on the tip of his tusks. He placed her on the surface of the water, where she floated on the strength of his yogic power called *satya-saṅkalpa*. When Bhagavān was carrying the earth upon his radiant tusks, she appeared to be as beautiful as the dark marks on the moon. The poet has compared Bhagavān's tusks with the new moon to illustrate the vast size of his tusks in comparison to the earth. The earth is as inconspicuous as marks on the moon. The word *nimagna* points to Varāhadeva's identity as the presiding deity of *bhayānaka-rasa* (terror). This verse contains *upamā alaṅkāra*.

"O you who appear in the form of a boar, may you be victorious!"

Verse 8

tava kara-kamala-vare nakham adbhuta-śṛṅgam
dalita-hiraṇyakaśipu-tanu-bhṛṅgam
keśava dhṛta-narahari-rūpa jaya jagadīśa hare (4)

Translation

O Jagadīśvara! O Hari! O Keśava! You have assumed the form of Nṛsiṁha, part man and part lion. With the wonderful, sharp nails of your excellent lotus hands, you tear apart the body of Hiraṇyakaśipu, just as a bumblebee tears a flower. May you be victorious!

Commentary

Now Śrī Jayadeva praises Bhagavān in his Nṛsiṁha *avatāra*. Bhagavān Śrī Kṛṣṇa is distressed by the sorrow of others. He can accept any difficulty for himself, but he cannot tolerate the suffering of others. Hiraṇyakaśipu, the son of Diti, committed atrocities against his own son, the great devotee Prahlāda Mahārāja. So Bhagavān protected Prahlāda by tearing apart the chest of that powerful demon with his nails.

"O Keśava! You have assumed a form which is part man and part lion. One is struck with wonder because the sharp nails of your excellent lotus hands appear to be the pinnacles of a mountain range. They also resemble the tips of the best lotus petals. Bumblebees tear apart the tips of other lotus flowers, but the tips of your lotus hands have torn apart the bee-like body of the demon Hiraṇyakaśipu." This is an example of *virodhābhāsa alaṅkāra*, the reverse analogy. *Rūpaka alaṅkāra* has also been employed by comparing the demon with a bumblebee to convey his blackness. In the *Viśvakośa* Sanskrit dictionary the word *śṛṅga* can refer to a musical horn, excellence and the extreme tip. Śrī Nṛsiṁha is considered to be the presiding deity of *vātsalya-rasa* (parental affection).

Verse 9

chalayasi vikramaṇe balim adbhuta-vāmana
pada-nakha-nīra-janita-jana-pāvana
keśava dhṛta-vāmana-rūpa jaya jagadīśa hare (5)

Translation

O master of the entire universe! O Śrī Hari! O Keśava! Assuming the form of a dwarf, you cheat King Bali on the pretext of begging for three paces of land. The population of the universe has become purified by the water that touched your toenails (the Ganges). O wonderful Vāmanadeva, may you be victorious!

Commentary

"You went to the sacrificial arena of Bali on the pretext of begging alms. After requesting the donation of three steps of land, you assumed your gigantic Trivikrama form and spanned the upper and lower planetary systems."

The verb *chalayasi* is in the present tense to imply, "After mercifully bestowing a benediction upon Bali, you now reside with him in Pātāla." Alternatively, "You have been repeatedly cheating him in the form of a dwarf since time without beginning."

The phrase *pada-nakha-nīra-janita-jana-pāvana* says that Bhagavān has purified the whole material world by manifesting the Ganges from his toenails.

As Bhagavān spanned the earth, Brahmā saw his lotus feet in Brahmāloka and offered *arghya*, the water offered in the formal reception of a dignitary. That very water became the Ganges. Therefore, "O Keśava, may you be victorious!"

This verse is an example of the secondary mellow of wonderment (*adbhuta-rasa*). Here Bhagavān appears as Vāmanadeva, the presiding deity of *sakhya-rasa* (friendship).

Verse 10

kṣatriya-rudhira-maye jagad-apagata-pāpam
snapayasi payasi śamita-bhava-tāpam
keśava dhṛta-bhṛgupati-rūpa jaya jagadīśa hare (6)

Translation

O Jagadīśa! O Hari! O Keśi-niṣūdana! You have assumed the form of Bhṛgupati (Paraśurāma). You have dispelled the anguish of the material world by destroying the dynasty of the reigning military caste and purifying the universe with the water of their blood. O you who have appeared as Bhṛgupati, may you be victorious!

Commentary

The Paraśurāma incarnation is being glorified. "O Hari, assuming the form of Bhṛgupati, you destroyed the warrior caste who had become inimical to the

brāhmaṇas; not only once, but twenty-one times. You have made the lake of their blood a place of pilgrimage at Kurukṣetra. By bathing there, all the living entities of the universe are delivered from the reactions of their sins and they attain liberation from the suffering of material existence. When spiritual knowledge awakens, suffering is relieved and one is pacified."

This verse features *svābhāvikokti alaṅkāra* and *adbhuta-rasa*. The Paraśurāma *avatāra* is considered to be the presiding deity of *raudra-rasa* (anger). The hero of the first six verses of this song is *dhīroddhata nāyaka*.

Verse 11

vitarasi dikṣu raṇe dik-pati-kamanīyam
daśa-mukha-mauli-balim ramaṇīyam
keśava dhṛta-raghupati-rūpa jaya jagadīśa hare (7)

Translation

O master of the universe, Śrī Hari! O killer of the Keśī demon! Assuming the form of Śrī Rāma, you engage in battle with the ten-headed demon king, Rāvaṇa, and distribute his extremely attractive and coveted crowned heads as sacrificial offerings to the presiding demigods of the directions such as Indra. May you be victorious!

Commentary

The character of Śrī Rāma is being described in the seventh verse of this song. "My Lord, you have appeared as the *tilaka* of the Raghu dynasty, Śrī Rāma, to tolerate sufferings such as separation from your beloved."

Śrī Bhagavān fought with Rāvaṇa, who had caused the whole world to weep. In that terrific battle, Bhagavān cut off Rāvaṇa's ten heads and offered them as oblations to the presiding deities of the ten directions. In this way he brought peace to a world that had been overwhelmed with catastrophes created by the evil *rākṣasa* dynasty.

The sacrificial offering of Rāvaṇa's heads was coveted by the presiding deities of the directions. This oblation signalled the death of Rāvaṇa and thus gave great pleasure to all the people of the world. Śrī Jayadeva has expressed this with the words "*dikpati-kamanīyam*" and "*ramaṇīyam*". There are ten *dikpālas*, presiding deities of the ten directions, and the crowned heads of Rāvaṇa were also ten in number. Therefore this offering was *kamanīya*, immensely pleasing to the *dikpālas*, who each received one crowned head.

Bhagavān has increased the bliss of the entire population of the world by killing Rāvaṇa because Rāvaṇa was habituated to inflicting pain upon others.

In this verse the hero is *dhīrodātta nāyaka*. Bhagavān's Rāma *avatāra* is the presiding deity of *karuṇa-rasa* (compassion).

The etymology of the phrase *daśa-mukha-mauli-balim* is, *daśa-mukhasya ye maulaya tānyeva balim* – "The crowned heads of Rāvaṇa are the offering." Although the word *mauli* means both "head" and "crown", the accepted meaning is "crowned head" in accordance with the impartial interpretation (*taṭastha-lakṣaṇa*).

Verse 12

vahasi vapuṣi viśade vasanaṁ jaladābham
hala-hati-bhīti-milita-yamunābham
keśava dhṛta-haladhara-rūpa jaya jagadīśa hare (8)

Translation

O Jagat-svāmi! O killer of the demon Keśī! O Hari! You have assumed a brilliant white complexion in your form as Baladeva Prabhu. You wear blue clothes that resemble the beauty of newly formed, fresh rainclouds. It seems that the River Yamunā has hidden in your cloth, fearing the blow of your plough. O carrier of the plough, may you be victorious!

Commentary

Bhagavān's form as the carrier of the plough, Śrī Balarāma, is being glorified in the eighth verse of this song. The words *vapuṣi viśade* indicate that the fair complexion of Śrī Balarāma is radiantly white. The word *jaladābha* indicates that Balarāma Prabhu wears blue-green-coloured clothes. Dark blue clouds that are dense with water are called *jalada*. The word *jaladābha* is derived thus *jaladasya ābhā śyāmā yasya tam*. As a fresh raincloud is a source of joy for a farmer, Śrī Balarāma's cloth bestows bliss upon the devotees.

The etymology of the phrase *hala-hati-bhīti-milita-yamunābham* is *halena yā hatiḥ tad bhītyā militā yā yamunā tasyā ābhā iva ābhā yasya tat*. It is not

that Bhagavān only finds the distress of separation from his beloved to be intolerable, as he did in the Śrī Rāma incarnation. Here the poet says, "You have forcibly dragged your dear devotee, Yamunā, just to relieve the minor distress of your beloveds' fatigue. The blue clothes upon your radiant white limbs give the impression that Yamunā has entered your charming blue cloth, fearing the blow of your plough."

The hero of this verse, Śrī Balarāma, is depicted as *dhīra-lalita nāyaka*. He is considered to be the presiding deity of *hasya-rasa* (divine comedy).

Verse 13

nindasi yajña-vidher ahaha śruti-jātam
sadaya-hṛdaya darśita-paśu-ghātam
keśava dhṛta-buddha-śarīra jaya jagadīśa hare (9)

Translation

O Jagadīśvara! O Hari! O Keśi-niṣūdana! You have assumed the form of Buddha. Being compassionate and sensitive, you decry the Vedas when you see the violence inflicted upon animals in the course of sacrificial performances. May you be victorious!

Commentary

Now Bhagavān's Buddha *avatāra* is being eulogized. The Vedas are the embodiment of the breath of Bhagavān, *tasya niḥśvasitaḥ vedāḥ*. They are also

considered to be his personal orders. When conceptions opposed to the Vedas began to flourish in the name of Vedic sacrifice, Bhagavān descended in the form of Buddha.

One might ask, "If you have personally made the regulations of sacrifice, then why did you speak out against them? It is surprising that you are the original propagator of the Vedas and now you are rebuking them."

In response it is stated here *sadaya-hṛdaya darśita-paśu-ghātam* – "Because you are kind to animals, you have bewildered the demons by instructing them that non-violence is the highest religion (*ahiṁsā paramo dharmaḥ*). In the form of Mohinī-mūrti you bewildered the demons and saved the ambrosia. Similarly, to bewilder the demons and save the animals, in the form of Buddha you later taught that sacrifices were improper."

Bhagavān's heart was moved with compassion on seeing the violence committed against sacrificial animals. In this *avatāra*, he was impelled by pity to decry the Vedic scriptures advocating sacrifice.

In this verse the hero is *dhīra-śānta nāyaka*. Bhagavān Buddha is considered to be the presiding deity of *śānta-rasa* (tranquillity).

Verse 14

mleccha-nivaha-nidhane kalayasi karavālam
dhūmaketum iva kim api karālam
keśava dhṛta-kalki-śarīra jaya jagadīśa hare (10)

Translation

O Śrī Hari, controller of the universe! O Killer of Keśī! Assuming the form of Kalki, you wield a fearsome sword that resembles a foreboding star as you slaughter the barbarians. May you be victorious!

Commentary

Now the poet recounts the glories of Bhagavān's Kalki *avatāra*. "Without making war at the end of Kali-yuga, the savage population will not be destroyed. And without such destruction, peace will not be established. Therefore you assume the form of Kalki and exterminate the barbarians. You wield a terrifying sword that appears to be death personified as you annihilate the degraded humans."

The poet has used the words *kim api* to emphasize that this sword is the embodiment of terror.

Dhūmaketum iva – Dhūmaketu is the name of a particular dreaded star that signifies impending disaster. Bhagavān's sword is the Dhūmaketu that spells imminent danger for the barbaric humans. The word *dhūmaketu* also means "fire", indicating that his sword is undesirable for the uncivilized society.

The hero of the current verse is *dhīroddhata nāyaka*. Kalki Bhagavān is considered to be the presiding deity of *vīra-rasa* (chivalry).

Verse 15

śrī-jayadeva-kaver idam uditam udāram
śṛṇu sukha-daṁ śubha-daṁ bhava-sāram
keśava dhṛta-daśa-vidha-rūpa jaya jagadīśa hare (11)

Translation

O Jagadīśvara! O Śrī Hari! O Keśi-niṣūdana! O you who appear in ten different forms! May you be pleased to hear this magnanimous prayer of glorification by Śrī Jayadeva, which bestows both happiness and auspiciousness. It is the extracted essence of all material existence.

Commentary

After singing, "Victory to the ten individual *avatāras* who are the presiding deities of the various *rasas*," now the great poet Jayadeva makes his humble request to the undisputed hero of all *rasas*. "O you who are the embodiment of all ten forms, may you be victorious!"

Sukha-dam – This poetic eulogy bestows transcendental happiness as soon as one hears it because it immediately removes one's absorption in anything else.

Śubha-dam – This prayer bestows auspiciousness upon the world because it reveals the mysteries of your appearance pastimes, and it destroys all impediments obscuring the attainment of Paramātmā.

Bhava-sāram – This phrase is an example of a compound in which the middle term has been elided (*madhya-pada lopī samāsa*). The full phrase is *bhava-cchedaka hetu madhye sāram* – "This prayer is the essence of all processes for crossing over the ocean of material existence."

Jaya – Use of the present tense indicates that all Bhagavān's incarnations are eternal and their pastimes are also eternal. The poet has also testified that Śrī Kṛṣṇa is the original cause of all incarnations. All *avatāras* have manifested from him. He is the ultimate reality appearing in different forms. Therefore, "O complete origin of all *avatāras*, you endlessly revel in your pastimes. You attract the hearts of everyone and bestow sublime transcendental happiness upon them. May you be eternally victorious! Your devotee, Śrī Jayadeva, is offering this prayer unto you."

In this verse we find *śānta-rasa* and *paryāyokta alaṅkāra*.

Verse 16

वेदानुद्धरते जगन्ति वहते भूगोलमुद्बिभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥१६॥

vedān uddharate jaganti vahate bhū-golam udbibhrate
daityaṁ dārayate baliṁ chalayate kṣatra-kṣayaṁ kurvate
paulastyaṁ jayate halaṁ kalayate kāruṇyam ātanvate
mlecchān mūrcchayate daśākṛti-kṛte kṛṣṇāya tubhyaṁ namaḥ

Translation

Unto the deliverer of the Vedas, the upholder of the world of moving and stationary living beings, the saviour of Mother Earth, the slayer of Hiraṇya-kaśipu, the deceiver of Bali, the destroyer of the *kṣatriyas*, the conqueror of Paulastya (Rāvaṇa), the wielder of the plough called Āyudha, the advocate of compassion and the slayer of the barbarians; unto you who assume these ten spiritual forms, O Śrī Kṛṣṇa! I offer my obeisances unto you.

Commentary

In the ten verses of the first song of Act One of *Śrī Gīta-govinda*, Śrī Jayadeva has depicted the charming pastimes of the *avatāras* of Bhagavān Śrī Kṛṣṇa. Śrī Kṛṣṇa manifests himself in the form of these ten *avatāras*. He has delivered the Vedas in the form of Matsya, he upheld the world in the form of Kūrma, he saved Mother Earth in the form of Varāha, he killed Hiraṇyakaśipu in the form of Nṛsiṁha, he cheated Bali and made him his own in the form of Vāmana, he annihilated the wicked *kṣatriyas* in the form of Paraśurāma, he chastised the miscreants in the form of Balabhadra, he advocated compassion in the form of Buddha and he slew the barbarians in the form of Kalki.

"O Bhagavān Śrī Kṛṣṇa! O you who assume these ten incarnations, obeisances unto you."

The first song, entitled *Daśāvatāra-stotra*, is composed in the *chanda* called *kīrti-dhavala*. Appropriate *rāgas* include *pārasvara* and *madhyama* in *ādi tāla*. We also find *vilambita laya*, *mādhyamī rīti* and *śṛṅgāra-rasa*.

Scene Two

Song 2

The musical mode is *gurjarī rāga* and the rhythm is *niḥsāra tāla*.

Gurjarī rāga: The personification of this *rāga* resembles the *śyāmā* heroine. Her body is warm in the cold season and cool in the hot season. Her breasts are extremely firm and her hair is captivating. Simply by the touch of her feet, the *aśoka* tree blossoms out of season. She arrives at a bed that is decorated with soft buds of the best sandalwood trees. Being from the south, she assumes semitones between the scale degrees.

The rhythm is *niḥsāra tāla* with two *druta* beats and two *laghu* beats.

श्रितकमलाकुचमण्डल धृतकुण्डल ए ।
कलितललितवनमाल जय जय देव हरे ॥१७॥

दिनमणिमण्डलमण्डन भवखण्डन ए ।
मुनिजनमानसहंस जय जय देव हरे ॥१८॥

कालियविषधरगञ्जन जनरञ्जन ए ।
यदुकुलनलिनदिनेश जय जय देव हरे ॥१९॥

मधुमुरनरकविनाशन गरुडासन ए ।
सुरकुलकेलिनिदान जय जय देव हरे ॥२०॥

अमलकमलदललोचन भवमोचन ए ।
त्रिभुवनभवननिधान जय जय देव हरे ॥२१॥

जनकसुताकृतभूषण जितदूषण ए ।
समरशमितदशकण्ठ जय जय देव हरे ॥२२॥

अभिनवजलधरसुन्दर धृतमन्दर ए ।
श्रीमुखचन्द्रचकोर जय जय देव हरे ॥२३॥

तव चरणे प्रणता वयमिति भावय ए ।
कुरु कुशलं प्रणतेषु जय जय देव हरे ॥२४॥

श्रीजयदेवकवेरिदं कुरुते मुदम् ए ।
मङ्गलमुज्ज्वलगीतं जय जय देव हरे ॥२५॥

Verse 17

śrita-kamalā-kuca-maṇḍala dhṛta-kuṇḍala e
kalita-lalita-vanamāla jaya jaya deva hare (1)

Translation

O Deva! O Hari! O you who take shelter of the round breasts of Śrī Rādhā! (O you who revel in pastimes with the full bosom of Kamalā!) O you whose ears are decorated with earrings and who wear an enchanting garland of forest flowers! O Hari, may you be triumphant!

Commentary

In the first song, Kṛṣṇa was described as the subject of everyone's worship. Now Śrī Jayadeva glorifies him as the exclusive subject of contemplation and meditation. These prayers reveal both Kṛṣṇa's highest excellence as the crest-jewel of all heroes and his various moods as the chivalrous (*dhīrodātta*), the arrogant (*dhīroddhata*), the sober (*dhīra-śānta*) and the romantic (*dhīra-lalita*) hero.

Śrita-kamalā-kuca-maṇḍala e – the etymology of this phrase is *śrita-kamalāyāḥ kuca-maṇḍalaṁ yenā 'sau tatsaṁvukṣai śrita-kamalā-kuca-maṇḍala*, "Śrī Kṛṣṇa is the servant of the round breasts of Rādhā." He is the beloved of Lakṣmī, his dearmost goddess of fortune. This line infers Kṛṣṇa revels in amorous games; he is carefree, cunning in the arts of love and expert in joking.

Dhṛta-kuṇḍala e (*dhṛte kuṇḍala yena sa tathā tasya sambuddhiḥ*) – "He who has put on earrings." The beauty of his lotus face is further enhanced by those *makara*-shaped earrings.[2] *Kalita-lalita-vanamāla* – "You have put on an exceedingly attractive garland of forest flowers." The author of the *Viśvakośa* dictionary states:

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[2] The *makara* is a shark-like creature depicted on the flag of Cupid.

āpāda-lambinī mālā
vanamāleti tāṁ viduḥ
patra-puṣpa-mayī mālā
vanamālā prakīrtitā

A garland that hangs all the way down to one's feet is called *vanamālā*. Such a garland is made from leaves and flowers.

Thus Kṛṣṇa's fresh youthfulness has been proclaimed by these three adjectival phrases. His style of dressing has also been revealed – *gopa-veśa veṇu-kara, nava-kiśora naṭa-vara*. "Decorated like a dancer upon the stage, the cowherd boy Kṛṣṇa is a fresh youth with a flute in his hand." (*Śrī Caitanya-caritāmṛta*, *Madhya-līlā* 21.101)

Hare – O Śrī Kṛṣṇa, you attract the heart, mind and prana (life-air) of everyone by displaying the splendour of your marvellous pastimes amongst them.

The verses are connected by the refrain *jaya jaya deva hare*.

Śrī Kṛṣṇa is portrayed as *dhīra-lalita nāyaka*. This hero is characterized by his skill in eros, his fresh youthfulness, his expertise in humour, the absence of anxiety, and submission to his beloveds.

The letter "*e*" is an embellishment (*ālāpa*) appropriately placed to complete the *rāga*.

Verse 18

dina-maṇi-maṇḍala-maṇḍana bhava-khaṇḍana e
muni-jana-mānasa-haṁsa jaya jaya deva hare (2)

Translation

O Deva! O Hari! You are the ornament of the sun globe. You sever the bondage of material existence. You are the swan who sports in the Mānasa-sarovara Lake of the sages' hearts. May you be triumphant! May you be triumphant!

Commentary

Dina-maṇi-maṇḍala-maṇḍana – "As the sun is worshipful for everyone, you are worthy of contemplation and worship."

The Vedas enjoin, *dheyaḥ sadā savitṛ-maṇḍala-madhya-vartī, nārāyaṇaḥ sarasijāsana sanniviṣṭaḥ* – "Śrī Bhagavān resides within the sun planet in the form of the Indwelling Witness (*antaryāmī*). This is to be remembered during meditation."

And, *jyotir-abhyantare śyāmasundaram atulam* – "The incomparable Śyāmasundara resides within the light."

Bhava-khaṇḍana e – The qualities of the soul have been described in *Chāndogya Upaniṣad* (8.7.1):

> *eṣa ātmāpahata-pāpmā vijaro vimṛtyur viśoko*
> *vijighatso 'pipāsaḥ satya-kāmaḥ satya-saṅkalpaḥ*

> By nature the soul is free from the bondage of actions; free from old age, death, lamentation, bewilderment, hunger and thirst. He has no sensual desires and all his spiritual desires become realized.

These qualities are concealed as long as one is fallen in material existence, yet they manifest when Bhagavān bestows his mercy. Therefore Bhagavān Śrī Kṛṣṇa has been addressed as *bhava-khaṇḍana* – "He who demolishes one's entanglement in material existence."

Muni-jana-mānasa-haṁsa (*muni-janānām mānasāni iva mānasāni teṣu haṁsa iva haṁsa*) – "As the king of swans sports upon Lake Mānasa, you enact your pastimes upon the minds of the thoughtful sages. An internal vision of your loving play is continuously revealed to them."

The poised visionaries are tolerant in the face of adversity and decorated with all meritorious qualities such as humility. Thus they are fully engaged in the supramundane service of Kṛṣṇa (*bhajana*). By his mercy they become completely detached from material existence.

Deva – Bhagavān is called Deva because he is replete with divine attributes (*divya-guṇa*).

Jaya – This verb reveals the poet's immense honour for Śrī Kṛṣṇa.

The hero of this verse is the sober *dhīra-śānta nāyaka*.

Verse 19

kāliya-viṣa-dhara-gañjana jana-rañjana e
yadu-kula-nalina-dineśa jaya jaya deva hare (3)

Translation

O Deva! O Hari! You pulverize the pride of the venomous snake, Kāliya. You fill the hearts of your dearest ones with endless joy. You are the sun that makes the lotus of the Yadu dynasty bloom. May you be triumphant! May you be triumphant!

Commentary

After praying to Kṛṣṇa as the subject of his worship, the poet now glorifies Kṛṣṇa as the subject of his meditation. Here Śrī Kṛṣṇa is portrayed as the arrogant hero, *dhīroddhata nāyaka.*

Kāliya-viṣa-dhara-gañjana – Bhagavān Śrī Kṛṣṇa crushed the pride of the hundred-headed venomous serpent, Kāliya, who lived in the River Yamunā at Kāliya-daha in Vṛndāvana.

Jana-rañjana e – By subduing Kāliya, Bhagavān gave pleasure to the folk of Vraja. Kṛṣṇa knows very well that they do not desire anything but his welfare. Moreover he thinks, "They cannot even stay alive without me." Their protection and their satisfaction also become Kṛṣṇa's responsibility. "O you who bring delight to your devotees, may you be triumphant!"

Yadu-kula-nalina-dineśa – As a lotus blossoms when the sun rises, the Yadu dynasty flourishes when Bhagavān descends amongst them. The cowherd folk of Vraja are also Yādavas. Therefore Kṛṣṇa is the only light of Gokula.

This verse describes Bhagavān as a powerful individual who enlivens his devotees and who belongs to a noble family.

"O Deva, kindly crush the vanity of envious egotists such as ourselves, thereby making us deeply happy."

The arrogant hero, *dhīroddhata nāyaka*, is malicious, proud, treacherous, angry, fickle and boastful.

Verse 20

madhu-mura-naraka-vināśana garuḍāsana e
sura-kula-keli-nidāna jaya jaya deva hare (4)

Translation

O Deva! O Hari! O destroyer of the demons Madhu, Mura and Naraka! O you who ride upon your transcendent eagle Garuḍa! You inspire the demigods' delightful play. May you be triumphant! May you be triumphant!

Commentary

Madhu-mura-naraka-vināśana – Bhagavān destroys the demons Madhu and Naraka during his residence in Dvārakā. The reference to Mura alludes to his mystical powers of deception.

Śrī Kṛṣṇa exhibits ninety-six heroic traits while performing his eternal pleasure pastimes in three spiritual realms: Gokula, Mathurā and Dvārakā. His role as the arrogant hero (*dhīroddhata*) is indicated here.

Garuḍāsana e (*garuḍa āsanaṁ yasya tat-sambuddhau*) – Bhagavān is Garuḍāsana, one who accepts the king of birds, Garuḍa, as his throne.

Sura-kula-keli-nidāna – He increases the happiness of the demigods by annihilating the demons and he personally engages in blissful amusements along with his pure devotees.

"O Hari, may you be triumphant!"

Verse 21

amala-kamala-dala-locana bhava-mocana e
tri-bhuvana-bhavana-nidhāna jaya jaya deva hare (5)

Translation

O Deva! O Hari! Your wide eyes resemble the petals of an immaculate lotus flower. You bestow emancipation from the sorrow of material existence. You

are the foundation of the three worlds. May you be triumphant! May you be triumphant!

Commentary

This verse portrays Kṛṣṇa as the chivalrous hero (*dhīrodātta nāyaka*).

Amala-kamala-dala-locana (*amale ye kamala-dale te iva locane yasyā 'sau tathā vidhaḥ tat sambuddhau*) – "He whose eyes are immaculate like the petals of a spotless lotus flower." His eyes allay the suffering and steal away the heart, mind and prana of all, as stated in *Śrī Caitanya-caritāmṛta* (*Madhya-līlā* 21.105).

terache netrānta vāṇa, tāra dṛḍha sandhāna
vindhe rādhā-gopī-gaṇa-mana

The powerful arrow of his sidelong glance pierces the hearts of Rādhā and the *gopīs*.

Bhava-mocana – Bhagavān compassionately delivers his devotees from the endless chain of birth and death and he protects all living entities.

Tribhuvana-bhavana-nidhāna – Śrī Hari pervades the three planetary divisions of the universe (*tribhuvana*). He is the storehouse of treasure (*nidhi*) in the palace (*bhavana*) of the three worlds, the primal cause and the original father.

All the qualities of the chivalrous hero – gravity, courtesy, forgiveness, compassion, adherence to one's vows, modesty in speaking, honesty and the power to thwart the pride of other heroes – exist in their fullness only in the Supreme Personality, Śrī Kṛṣṇa.

"May you be triumphant!"

Verse 22

janaka-sutā-kṛta-bhūṣaṇa jita-dūṣaṇa e
samara-śamita-daśakaṇṭha jaya jaya deva hare (6)

Translation

O Deva! O Hari! You decorate Sītā-devī in your incarnation as Śrī Rāma. You defeat the demon Dūṣaṇa and you restore peace to the world by killing the ten-headed Rāvaṇa in battle. May you be triumphant! May you be triumphant!

Commentary

Janaka-sūtā-kṛta-bhūṣaṇa – "O Deva, as a chivalrous hero, you decorate the daughter of Janaka Mahārāja with your own hands. Your complexion is as dark as freshly grown *dūrvā* grass. Therefore you are the ornament of Sītā's golden form. O you who are steadfast in your vows, may you be triumphant!"

Jita-dūṣaṇa e (*jita-dūṣaṇau yenā 'sau*) – "During your exile in the Daṇḍaka forest, you kill the cannibal Dūṣaṇa."

Samara-śamita-daśakaṇṭha – "The demon king Rāvaṇa was steadfast in battle, belligerent and boastful. Yet you made such a powerful warrior fall to the ground and become silent. O master of all chivalrous heroes! O Hari, may you who are adorned with the attributes of profound dignity and forgiveness be triumphant!"

Verse 23

abhinava-jaladhara-sundara dhṛta-mandara e
śrī-mukha-candra-cakora jaya jaya deva hare (7)

Translation

O Śyāmasundara, your complexion is lustrous like a fresh raincloud. O holder of the Mandara Mountain! As a *cakora* bird pines for the moon, you are incessantly attached to the moonlike face of the supreme goddess of fortune, Śrī Rādhā. O Hari! O Deva! May you be triumphant! May you be triumphant!

Commentary

In this verse the poet has presented the pastimes of various incarnations of Bhagavān while establishing the predominance of the romantic hero (*dhīra-lalita nāyaka*).

Dhṛta-mandara – "When Mandara Mountain would not remain steady, you became a tortoise and held it firmly in place. Simultaneously assuming another form, you then assisted the demigods in churning the ocean of milk." Alternatively, *dhṛta-mandara* means "You who hold firm the bosom of Śrī Rādhā."

Śrī-mukha-candra-cakora – The lotus face of Rādhā is a constant source of joy for Kṛṣṇa. As a *cakora* bird in a state of distraction stares with unblinking eyes in the direction of the moon, Bhagavān feels extreme jubilation seeing Rādhā's enchanting face. "O Deva! O Hari! May you be triumphant!"

The phrase *abhinava-jaladhara sundara* sheds light upon Bhagavān's fresh youthfulness. The word *cakora* indicates that he is subjugated by the affection of his lovers. The phrase *dhṛta-mandara*, referring to Kṛṣṇa's pastime of holding the breasts of Rādhā, reveals his dexterity in amorous play. These three qualities are prominent in the romantic hero. "O master, may you be triumphant!"

Verse 24

tava caraṇe praṇatā vayam iti bhāvaya e
kuru kuśalaṁ praṇateṣu jaya jaya deva hare (8)

Translation

O Bhagavān, we have taken exclusive refuge at your lotus feet. May you confer auspiciousness by blessing us with the gift of transcendental love. O Deva! O Hari! May you be triumphant! May you be triumphant!

Commentary

Śrī Jayadeva beseeches Śrī Kṛṣṇa to mercifully confer auspiciousness upon the reciters and hearers of his poem. "O ocean of auspicious qualities, we bow

down and surrender at your lotus feet. May you destroy all the sins and suffering of your devotees. You and your pastimes are the embodiment of the highest bliss. May you kindly expand our joy by granting a vision of those pastimes within our hearts."

Verse 25

śrī-jayadeva-kaver idaṁ kurute mudam e
maṅgalam ujjvala-gītaṁ jaya jaya deva hare (9)

Translation

O Deva, may this charming, radiant and melodious invocation of auspiciousness (*maṅgalācaraṇa*) composed by Śrī Jayadeva increase your happiness. May it bestow bliss upon your devotees who hear and recite your glorious qualities. May you be triumphant! May you be triumphant!

Commentary

On completing his eulogy of Bhagavān, Śrī Jayadeva presents this humble supplication, "O Deva, by reciting this auspicious invocation, I have taken a vow to sing about the mellows of paramour love, *ujjvala-rasa*, and to describe your amorous pastimes with Rādhā. Simply by doing so, turbulent waves of euphoria have begun to rise within my heart. If there is so much bliss in this invocation, then I cannot estimate how much there will be in the narration of your pastimes. May my auspicious song be a source of joy for you both and may it also confer spiritual success upon those who hear and recite it."

The metre of this song is *maṅgala chanda.*

Verse 26

पद्मापयोधरतटीपरिरम्भलग्न-
काश्मीरमुद्रितमुरो मधुसूदनस्य ।
व्यक्तानुरागमिव खेलदनङ्गखेद-
स्वेदाम्बुपूरमनुपूरयतु प्रियं वः ॥ २६ ॥

padmā-payodhara-taṭī-parirambha-lagna-
kāśmīra-mudritam uro madhusūdanasya
vyaktānurāgam iva khelad-anaṅga-kheda-
svedāmbu-pūram anupūrayatu priyaṁ vaḥ

Translation

After embracing Rādhā, Kṛṣṇa's chest bears the coloured *kuṅkuma* imprint of her breasts, as if the deep love within his heart is manifesting outwardly. His chest is also covered with droplets of perspiration from the exertion of passionate love-games (*kandarpa-krīḍā*). May the chest of Madhusūdana, decorated thus during union with his beloved, fulfil the hearts' desires of you all.

Commentary

After offering obeisance to Śrī Kṛṣṇa in the previous song, Śrī Jayadeva has recited the present verse to benedict the audience.

Padmā-payodhara-taṭī – When Kṛṣṇa embraces his dearest beloved, the vermillion cosmetic (*kuṅkuma-keśara*) that was smeared down to her nipples melts and makes an imprint of her breast upon Bhagavān's chest. His heart is always coloured by deep attachment (*anurāga*) to Rādhā and his affection for her is incomparable. The words *payodhara-taṭī* indicate that Rādhā's full breasts are highly raised and that her nipples resemble the peak of a mountain surrounded by uneven terrain.

Parirambha-lagna-kāśmīra – The print of Rādhā's breasts on Kṛṣṇa's chest indicates their immersion in a prolonged embrace.

Mudritam uro – The image of Rādhā's bosom on Kṛṣṇa's chest has been printed like a seal of approval. The beauty of his chest is enhanced immeasurably by this display of love. Oh, how virtuous is their excessive affection.

Vyaktānurāgam iva – The loving attachment (*anurāga*) previously hidden within his heart has become clearly manifest. It has manifested its colour outwardly so his heart cannot be smeared by the love of anyone else.

Khelad-anaṅga-kheda-svedāmbu-puram – Droplets of perspiration on Kṛṣṇa's broad chest tell of his exhaustion from prolonged engagement in the sports of Cupid. Thus the love within his heart has become visible, disguised as a mixture of her vermillion and his perspiration.

Anupurayatu priyaṁ vaḥ – "May Kṛṣṇa's vermillion-coloured chest fulfil our most cherished desires by increasing the divine love in our hearts."

This verse has been sung in *vasanta rāga*, alluding to the nature of Bhagavān in springtime. The heroine is *mugdhā nāyikā* and the hero is *kuśala nāyaka*. Here we find *vasanta-tilakā chanda*. The *alaṅkāras* include *āśīḥ*, *utprekṣā* and *anuprāsa*. The *rasa* is *śṛṅgāra*.

Scene Three

Verse 27

वसन्ते वासन्तीकुसुमसुकुमारैरवयवै
र्भ्रमन्तीं कान्तारे बहुविहितकृष्णानुसरणाम् ।
अमन्दं कन्दर्पज्वरजनितचिन्ताकुलतया
वलद्बाधां राधां सरसमिदमूचे सहचरी ॥ २७ ॥

vasante vāsantī-kusuma-sukumārair avayavair
bhramantīṁ kāntāre bahu-vihita-kṛṣṇānusaraṇām
amandaṁ kandarpa-jvara-janita-cintākulatayā
valad-bādhāṁ rādhāṁ sarasam idam ūce sahacarī

Act One

Translation

Once, in the splendid spring season, when Rādhikā was pining for Kṛṣṇa, she began to search for him in one forest grove after another. Her elegant, young limbs, soft as *mādhavī* flowers, grew weary and Cupid made her mind delirious with anxiety. At that time, her intimate friend lovingly addressed her as follows.

Commentary

Śrī Jayadeva has depicted the pre-eminent virtues of Śrī Rādhā-Mādhava by describing their auspicious and endearing meeting. In that prologue, the lotus of the poet's heart began to bloom with joy. Therefore he was moved to portray Kṛṣṇa as Rādhikā's *anukūla nāyaka*, adorned with the attributes of the *dakṣiṇa*, *dhṛṣṭa* and *śaṭha nāyaka*. In accordance with *sūcī-kaṭāha-nyāya*, the logic of accomplishing a relatively effortless task prior to attempting a strenuous one, Śrī Śukadeva first demonstrated the excellence of all the *gopīs* before finally establishing the supremacy of Rādhā. Similarly, Śrī Jayadeva will describe herein the symptoms of eight types of *nāyikā*[3] in Rādhā, ultimately to establish her as the crest jewel of all heroines.

In the current verse Rādhikā is depicted as a heroine who is anxious due to separation from her beloved (*utkaṇṭhitā nāyikā*). Bharata Muni has explained the symptoms of this heroine in *Nāṭya-śāstra*, his work on dramatic theory. This heroine is wanton, afflicted with sensual passion and a high fever. The limbs of her lacklustre body tremble, her bodily hair stands on end and she is repeatedly bewildered. She experiences bodily tremors and intense horripilation. Her speech is impelled by fervent impatience. In *Śṛṅgāra-tilaka* (1.78) the symptoms of *virahotkaṇṭhitā nāyikā* have been described as follows:

utkā bhavati sā yasyāḥ
saṅketaṁ nāgataḥ priyaḥ
tasyā 'nāgamane hetuṁ
cintayaty ākulā yathā

[3] The eight types of *nāyikā* are (1) *abhisārikā*, (2) *vāsakasajjā*, (3) *utkaṇṭhitā*, (4) *khaṇḍitā*, (5) *vipralabdhā*, (6) *kalahāntaritā*, (7) *proṣita-bhartṛkā*, (8) *svādhīna-bhartṛkā*.

A heroine whose hero does not arrive punctually at the appointed meeting place is called *virahotkaṇṭhitā nāyikā*. She carefully ponders over the reasons for her beloved's absence and becomes fraught with anxiety.

The current verse is the foundation of *vipralambha-śṛṅgāra*, a lover's sentiments during separation. The poet narrates an incident in which one *sakhī* of Rādhikā says, "O Rādhā, your body is as soft as a *mādhavī* flower, yet you are wandering in search of your lover here in the undergrowth of the forest, which is full of thorns and sharp grass. Despite searching extensively, you have not found your dearest one. You are tormented by Cupid's arrows and burning in a fever of sensuous desires as you pine for Kṛṣṇa's association."

The specific time or season, indicated by the word *vasanta*, springtime, is the stimulant (*uddīpana-vibhāva*) in this verse. The word *calad* (an alternative reading for the word *valad*) is an adjective referring to Rādhā, indicating that she has repeatedly searched for Kṛṣṇa in the forest. Hoping against hope, she thinks, "Perhaps my dearest is about to arrive. He may come at any moment now."

Vāsantī-kusuma-sukumārair avayavaiḥ – "The limbs of Rādhā's body resemble spring flowers." The comparison has been made to convey the tenderness of her youthful beauty.

Vāsantī-kusuma – The *mādhavī* vine comes into full bloom during the spring season. This phrase indicates that Śrī Rādhā's limbs are as enchanting and delicate as the flowers of the *mādhavī* vine.

"O Rādhā, it is certain that your beloved has abandoned you, and now he must be enjoying loving pastimes with someone else. On the night of the first autumnal *rāsa-līlā*, Kṛṣṇa experienced your incomparable sweetness and began to consider his celebrated loving attachment to you to be successful. Therefore, sometimes he searches around for a few days, as if mining for precious stones, just to find out whether or not anyone in Vraja-maṇḍala is equal to you. To satisfy his curiosity, Yogamāyā inspired Kaṁsa to send Akrūra to Nanda Gaon. Then Kṛṣṇa set off with Akrūra for Mathurā, which is densely populated with an astronomical number of women.

"Kṛṣṇa discovered that no one in Mathurā-maṇḍala could compare with the beauty and attractive qualities of the damsels of Vraja. Then he set off for Dvārakā, as if impelled by the desire to find your equal. In Dvārakā he married

the daughters of kings, but still his quest was not complete. Then he married the sixteen thousand princesses who had been kidnapped by Narakāsura. They included celestial maidens, maidens amongst the attendants of Kuvera, the daughters of serpents, and human damsels. But still, O Rādhikā, he could not find anyone like you, so he has returned again to Vraja after killing Dantavakra."

Kṛṣṇa's return to Vraja, after his long-term domicile in a distant land, is discussed in *Padma Purāṇa*:

> *kṛṣṇo 'pi taṁ dantavakraṁ hatvā yamunām uttīrya nanda-vrajaṁ gatvā*
> *sotkaṇṭhau pitarau abhivādyāśvāsya tābhyāṁ sāśru-kaṇṭham āliṅgitaḥ*
> *sakala gopa-vṛndān praṇamyāśvāsya sarvān santarpayām āsa*

After killing Dantavakra, Kṛṣṇa crossed the Yamunā and arrived in Vraja. There he offered obeisances to Nanda and Yaśodā and comforted them in various ways. They bathed Kṛṣṇa in their tears and pacified their long-lived anguish by embracing him to their hearts. Then he met with all the other cowherders and relieved their sorrows. Finally, he met with the *gopīs* and soothed their pain of separation.

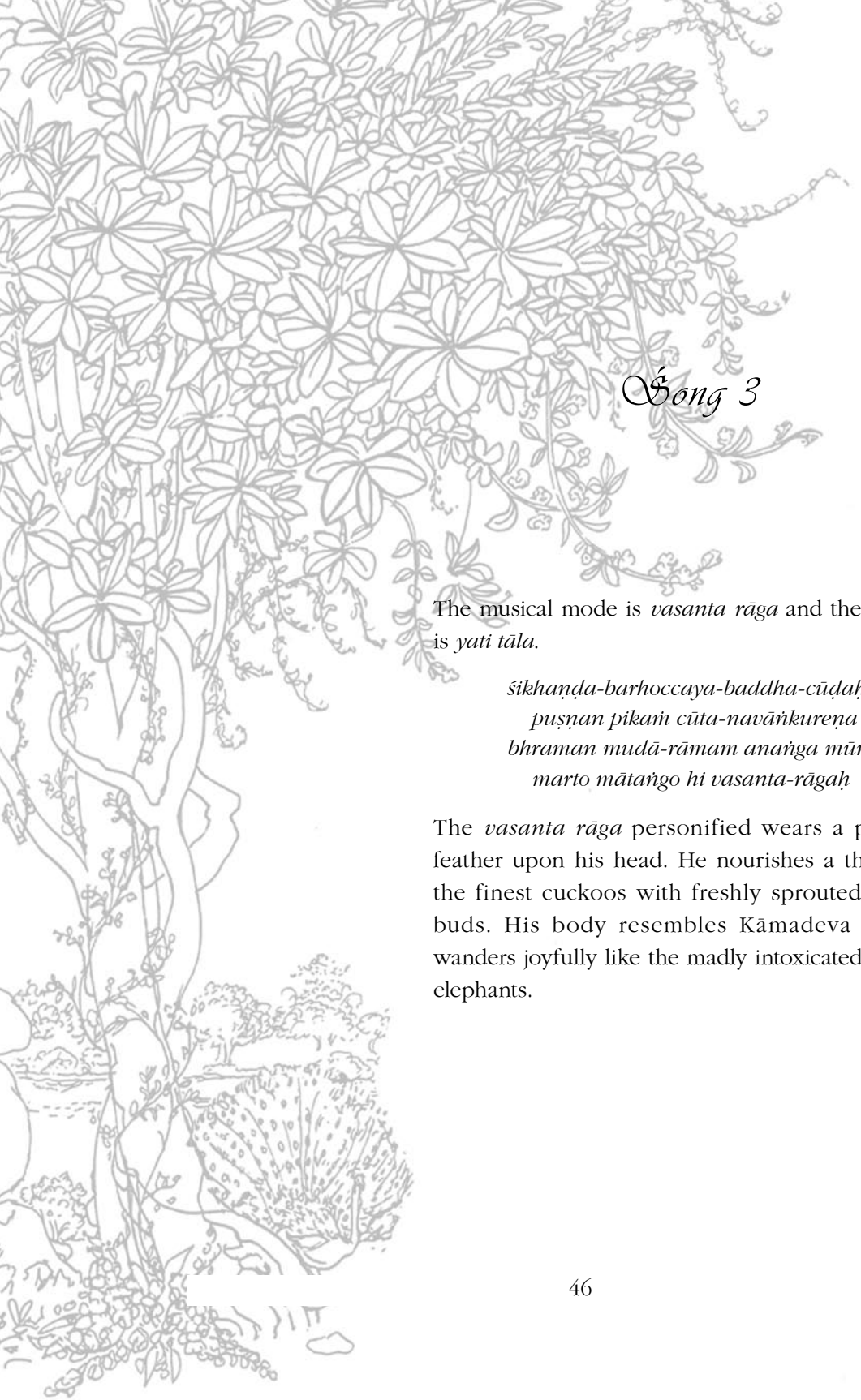
In the First Canto of *Śrīmad-Bhāgavatam*, the residents of Dvārakā say:

> *yarhy ambujākṣāpasasāra bho bhavān*
> *kurūn madhūn vātha suhṛd-didṛkṣayā*
> *tatrābda-koṭi-pratimaḥ kṣaṇo bhaved*
> *raviṁ vinākṣṇor iva nas tavācyuta*

O Lotus-eyed one, when you go away to Kurudeśa and Madhupurī (Vraja-maṇḍala), one moment seems like ten million aeons. As the eyes see only darkness in the absence of the sun, in your absence all four directions appear to be an empty, desolate void.

The *gopīs'* happiness upon meeting with their beloved during the spring season is heart-touching; and their separation when distanced from him is heart-rending. Rādhā's *sakhī* is reminding her of both subjects.

This verse includes *vaidarbhī rīti* and *upanāgarikā vṛtti*. The metre, *śikhariṇī chanda*, is defined thus: *rasaiḥ rudraiś chinnā ya-ma-na-sa-bha-lā-gaḥ śikhariṇī*.



Song 3

The musical mode is *vasanta rāga* and the rhythm is *yati tāla*.

śikhaṇḍa-barhoccaya-baddha-cūḍaḥ
puṣṇan pikaṁ cūta-navāṅkureṇa
bhraman mudā-rāmam anaṅga mūrtir
marto mātaṅgo hi vasanta-rāgaḥ

The *vasanta rāga* personified wears a peacock feather upon his head. He nourishes a throng of the finest cuckoos with freshly sprouted mango buds. His body resembles Kāmadeva and he wanders joyfully like the madly intoxicated king of elephants.

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे ।
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ॥
विहरति हरिरिह सरसवसन्ते
नृत्यति युवतिजनेन समं सखि विरहिजनस्य दुरन्ते ॥ध्रुवम्॥ २८ ॥

उन्मदमदनमनोरथपथिकवधूजनजनितविलापे ।
अलिकुलसंकुलकुसुमसमूहनिराकुलबकुलकलापे ॥विहरति० ॥ २९ ॥

मृगमदसौरभरभसवशंवदनवदलमालतमाले ।
युवजनहृदयविदारणमनसिजनखरुचिकिंशुकजाले ॥विहरति० ॥ ३० ॥

मदनमहीपतिकनकदण्डरुचिकेशरकुसुमविकासे ।
मिलितशिलीमुखपाटलिपटलकृतस्मरतूणविलासे ॥विहरति० ॥ ३१ ॥

विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।
विरहिनिकृन्तनकुन्तमुखाकृतिकेतकिदन्तुरिताशे ॥विहरति० ॥ ३२ ॥

माधविकापरिमललललिते नवमालिकयातिसुगन्धौ ।
मुनिमनसामपि मोहनकारिणि तरुणाकारणबन्धौ ॥विहरति० ॥ ३३ ॥

स्फुरदतिमुक्तालतापरिरम्भणपुलकितमुकुलितचूते ।
वृन्दावनविपिने परिसरपरिगतयमुनाजलपूते ॥विहरति० ॥ ३४ ॥

श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।
सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ॥विहरति० ॥ ३५ ॥

Verse 28

lalita-lavaṅga-latā-pariśīlana-komala-malaya-samīre
madhukara-nikara-karambita-kokila-kūjita-kuñja-kuṭīre
viharati harir iha sarasa-vasante
nṛtyati yuvati-janena samaṁ sakhi virahi-janasya durante
(refrain) (1)

Translation

"My dear friend Rādhā. Alas, springtime is excruciating for the forlorn and lonely-hearted. Don't look! The Malaya breeze is so enchanting as he arrives and impetuously embraces the tender, charming creepers again and again. The forest bower is permeated with the sweet *kuhu* sound of the cuckoos and the drone of bees as they bumble to and fro. Moreover, Kṛṣṇa is also dancing in this forest bower. He is enjoying romantic pastimes with some fortunate young lady, while immersed in a festival of love."

Commentary

In springtime the trees are infused with new life by the touch of the Malaya breeze. Bumblebees hum with excitement on blossoms such as *belī* and *camelī*. The cuckoos coo when they find fresh buds on the mango trees. In that atmosphere, Kṛṣṇa appears like an elephant maddened with lust. Wearing a peacock feather in his turban, he mesmerizes all living entities.

Vasanta rāga is prominent in springtime. In *yati tāla* there is *tripuṭī* of *laghu* and *druta*. The word *sakhī* conveys the feeling of intimate friendship.

Sarasa-vasante – the adjective *sarasa* indicates that the season of spring is relishable and full of astonishing mellows.

Virahi-janasya durante – It is difficult for abandoned lovers to pass the time in this provocative spring season. Śrī Hari steals the mind, heart and prana of everyone by his appealing pastimes, so separation from him becomes all the more problematic and intolerable in springtime.

Lalita-lavaṅga-latā-pariśīlana-komala-malaya-samīre – This phrase describes

the speciality of the location. The Malaya breeze was already cool, gentle and fragrant, but it has become even more so by the touch of the elegant clove vines.

Madhukara-nikara-karambita-kokila-kūjita-kuñja-kuṭīre – The etymology of this line is, *madhukarāṇāṁ yo hi nikaras tena karambitāḥ miśritāḥ ye kokilāstaiḥ kūjitaḥ yaḥ kuñja kuṭīraḥ tatra* – "The dancing place is a forest bower resounding with the humming of bees and the cooing of cuckoos."

A female attendant is describing the beauty of springtime in Vṛndāvana to the anxious, lonely heroine (*virahotkaṇṭhitā*) Rādhā:

"The fragrance of the flowers, the touch of the Malaya breeze, the coolness of Yamunā's water, the handsome trees tightly embraced by attractive clove creepers, the burgeoning vines and the tender touch of one's lover's limbs – however pleasant the spring season may be when lovers meet, it is equally distressing during separation.

"If an unconscious vine cannot bear to be without her beloved in the excitement of the romantic season, then how can a fully conscious vine-like woman? Now the drone of the bees and the cooing of the cuckoos is ever more heart-wrenching. When the minds of great sages are attracted by the fragrance of *mādhavī* and *belī* flowers, then what can be said of hopeful lovers?"

As Rādhā's friend was speaking, she attained *sphūrti*, a momentary inner vision of Mādhava. She continued, "When a mango tree is embraced by a *mādhavī* vine, it sprouts into new buds, just like a man whose hair stands on end when he is embraced by a beautiful woman. In the same way, enchanted by Vṛndāvana's beautiful riverside forest, today Śrī Hari revels in romantic sports, while absorbed in the embrace of charming young ladies."

This verse describes the excitants (*uddīpana-vibhāva*) that nourish amorous love in separation (*vipralambha-śṛṅgāra-rasa*).

Verse 29

unmada-madana-manoratha-pathika-vadhū-jana-janita-vilāpe
ali-kula-saṅkula-kusuma-samūha-nirākula-bakula-kalāpe
viharati harir iha sarasa-vasante... (2)

Translation

"My dear friend, when husbands travel away from home, their lonely wives lament and weep incessantly. But look! The *mālatī* trees are covered with flowers. There is no vacant space left upon their branches. Innumerable groups of bumblebees are humming upon clusters of *bakula* flowers. And over there, Kṛṣṇa is dancing as he revels in pastimes of love with other youthful mistresses. Alas! How can I hold my patience?"

Commentary

Rādhārāṇī's companion is painting a picture of the vexatious, impassioning nature of spring, "This season is immensely troublesome for lonely lovers because it incites passion and lust. Heroines, whose dearest ones have gone to distant lands, pine incessantly because they cannot satisfy their inflamed desires. When flowers such as *bakula* spread their fragrance in all directions, swarms of jubilant bumblebees begin to hum as if in a state of intense agitation."

Verse 30

mṛgamada-saurabha-rabhasa-vaśaṁvada-nava-dala-māla-tamāle
yuva-jana-hṛdaya-vidāraṇa-manasija-nakha-ruci-kiṁśuka-jāle
viharati harir iha sarasa-vasante... (3)

Translation

"Adorned with new leaves, the *tamāla* trees delight in diffusing their musk-like fragrance in all directions. *Sakhi*, look! These lustrous *palāśa* flowers resemble the fingernails of Kāmadeva. It seems that the King of amorous love has torn at the bosom of youthful couples."

Commentary

"All directions are now pervaded by the fragrance of newly grown *tamāla* leaves, which resembles the scent of *kastūrī*."

The inner meaning is that all directions are infused with Mādhava's bodily fragrance, making separation from him unbearable.

"The multitude of fully blossomed *palāśa* flowers appear to be fingernails, Cupid's special weapons for breaking the hearts of separated young couples."

By saying that young women's hearts are rent asunder by the sight of *palāśa* flowers, the *sakhī* implies that separation is extremely harsh.

Verse 31

madana-mahīpati-kanaka-daṇḍa-ruci-keśara-kusuma-vikāse
milita-śilīmukha-pāṭali-paṭala-kṛta-smara-tūṇa-vilāse
viharati harir iha sarasa-vasante... (4)

Translation

"Blossoming *nāga-kesara* flowers appear to be the golden rods of King Cupid[4], and the clusters of *pāṭali* flowers surrounded by bumblebees appear to be his quiver."

Commentary

"*Sakhi*, the *nāga-kesara* flowers are blooming and they resemble the lustre of His Majesty King Cupid's golden umbrella. When flowers are wounded by the arrows of the bumblebees' 'teeth', it breaks the hearts of lonely lovers."

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[4] According to Vedic cosmology, Cupid is responsible for the powerful emotional and physical attraction between male and female. Throughout *Śrī Gīta-govinda* he is referred to variously as Kāmadeva (the god of lust), Kandarpa (the inflamer of passion), Madana (sensual intoxication personified), Anaṅga (the unembodied flower archer), Manasija (one who appears within the mind).

Verse 32

vigalita-lajjita-jagad-avalokana-taruṇa-karuṇa-kṛta-hāse
virahi-nikṛntana-kunta-mukhākṛti-ketaki-danturitāśe
viharati harir iha sarasa-vasante... (5)

Translation

"It seems that the whole world has become shameless by the formidable influence of spring. Seeing this, the young, compassionate trees are laughing on the pretext of bursting into flower. Look! Shaped like javelins for piercing the hearts of lonely lovers, the screw-pine flowers are blossoming brightly in all directions and the directions are also overjoyed to unite with them."

Commentary

Śrī Rādhā's companion continues, "Dear *sakhi*, what more can I say? In springtime, lonely ones abandon their shyness and cry out loud in separation from their beloveds. Springtime also vanquishes the bashfulness of all creatures throughout the creation. Seeing the world in this condition, the youthful and compassionate trees blossom, dispersing the nectar of laughter on the pretext of scattering their radiant flowers. It is as if young men are revealing the nectar of their laughter, understanding the lusty desires in the hearts of sensuous women."

How can compassion and laughter possibly occur simultaneously? When intimate lovers are separated, they are filled with compassion and pity because they feel so wretched. Then they lose their equilibrium and begin to laugh nervously. They feel that the tips of screw-pine (*ketakī*) flowers are lances meant to spear their hearts.

Verse 33

mādhavikā-parimala-lalite nava-mālikayāti-sugandhau
muni-manasām api mohana-kāriṇi taruṇākāraṇa-bandhau
viharati harir iha sarasa-vasante... (6)

Translation

"The nectar of spring flowers and the aroma of jasmine blossoms are enthralling. Even the minds of great sages are agitated in springtime and they suddenly become bewildered. Spring is the selfless friend of the young."

Commentary

"The spring season is charming because the whole atmosphere is fragrant with the delightful aroma of jasmine (*nava-mālikā*) and the pollen of spring flowers (*mādhavī*). If this stimulation arouses lust within the minds of great sages, what can be said of its effect on ordinary males? Even unconscious creepers cannot bear to be without their lovers (the trees) during this provocative season, so how can we conscious vine-like young ladies tolerate loneliness? With the drone of the bees and the cooing of the cuckoos, this spring season is the selfless friend of young couples."

Verse 34

sphurad-atimukta-latā-parirambhaṇa-pulakita-mukulita-cūte
vṛndāvana-vipine parisara-parigata-yamunā-jala-pūte
viharati harir iha sarasa-vasante... (7)

Translation

"O my dear friend, the mango trees in the forest groves of Vṛndāvana are covered with freshly sprouted buds because they are thrilled by the embrace of the restless *mādhavī* creepers. Śrī Hari is affectionately playing with young women in the pure water of the Yamunā that flows alongside those forest groves."

Commentary

"In springtime, even inert substances become agitated by lust. Impelled by the breeze, the spring-flower vine caresses the mango tree, causing it to thrill with horripilation in the form of new buds. The Yamunā flows nearby, purifying the groves of Vṛndāvana where Śrī Hari is enjoying amorous pastimes."

Verse 35

śrī-jayadeva-bhaṇitam idam udayati hari-caraṇa-smṛti-sāram
sarasa-vasanta-samaya-vana-varṇanam anugata-madana-vikāram
viharati harir iha sarasa-vasante... (8)

Translation

This auspicious, *rasa*-laden song has perfectly manifested through Śrī Jayadeva. The portrayal of the forest in springtime is suffused with the erotic aberrations of Rādhā when she is overwhelmed with anxiety in separation from Kṛṣṇa. Woven together with transformations of passion, the spring season awakens remembrance of the lotus feet of Śrī Hari.

Commentary

To conclude, Śrī Jayadeva defines the specific excellence of this song. Kṛṣṇa's romantic amusements in the forest during spring nourish *śṛṅgāra-rasa*. This auspicious song embodies the very essence of contemplation upon the lotus feet of Śrī Hari because it is a concealed expression of those pastimes.

May this song be victorious. In other words, may those who are disturbed by lust have the opportunity to hear this song so that their lust may be eradicated forever.

This song features *jāti alaṅkāra* and *laya chanda*. Rādhā is *madhyā nāyikā* and Kṛṣṇa is *dakṣiṇa nāyaka*. The *rasa* is *vipralambha-śṛṅgāra*.

This third song is entitled *Mādhavotsava-kamalākara*.

Verse 36

दरविदलितमल्लीवल्लिचञ्चत्परागप्रकटितपटवासैर्वासयन् काननानि ।
इह हि दहति चेतः केतकीगन्धबन्धुः
प्रसरदसमबाणप्राणवद्गन्धवाहः ॥ ३६ ॥

dara-vidalita-mallī-valli-cañcat-parāga-
prakaṭita-paṭavāsair vāsayan kānanāni
iha hi dahati cetaḥ ketakī-gandha-bandhuḥ
prasarad-asamabāṇa-prāṇavad-gandhavāhaḥ

Translation

"O *sakhi*, look! The forest is covered with the fragrant white powder of pollen from half-opened *mallikā* buds. The Malaya breeze, a bosom friend of Kāmadeva, is invigorated by the aroma of *ketakī* flowers. He acts like Cupid's arrow, burning the hearts of lonely lovers in the forest."

Commentary

Alluding to the arousing effect of the Malaya breeze in springtime, Rādhā's companion says, "This gently moving air sets fire to the hearts of lonely lovers."

One may ask, "Why does the air burn their consciousness? What offence have they committed?" The answer is given here:

"He burns the hearts of lonely lovers just to obey the order of his bosom friend."

A bosom friend is as dear as one's life-air (prana). Therefore the gently moving air is likened to Kāmadeva's friend. Friends are also like-minded. This quality is revealed by his concurrent behaviour.

When *mallikā* vines blossom slightly, a white layer of radiant pollen spreads profusely like a white petticoat (*paṭavāsa*).

This verse, composed in *mālinī chanda*, contains a combination of *samāsokti* and *varṇānuprāsa alaṅkāras*.

Verse 37

अद्योत्सङ्गवसद्भुजङ्गकवलक्लेशादिवेशाचलं
प्रालेयप्लवनेच्छयानुसरति श्रीखण्डशैलानिलः ।
क च स्निग्धरसालमौलिमुकुलान्यालोक्य हर्षोदयाद्
उन्मीलन्ति कुहूः कुहूरिति कलोत्तालाः पिकानां गिरः ॥ ३७ ॥

adyotsaṅga-vasad-bhujaṅga-kavala-kleśād iveśācalaṁ
prāleya-plavanecchayānusarati śrīkhaṇḍa-śailānilaḥ
kiṁ ca snigdha-rasāla-mauli-mukulāny ālokya harṣodayād
unmīlanti kuhūḥ kuhūr iti kalottālāḥ pikānāṁ giraḥ

Translation

"O *sakhi*, I have heard that many snakes live in Malaya Mountain. The wind from that direction must be devastated by the burning poison of those snakes. Now it seems to be moving in the direction of the Himālayas to take bath in the icy water there.

"*Sakhi*, look! The cuckoos are loudly singing *kuhu-kuhu* in mellifluous voices. They are jubilant on seeing the tender and tasty mango buds."

Commentary

In this verse Rādhā's *sakhī* paints a picture of two intensifiers (*vibhāvas*) of *śṛṅgāra-rasa.*

"During this particular month, the air of the Malaya Mountain (Śrīkhaṇḍa-śaila) moves in the direction of the snow-covered Himālayan region. Poisonous snakes reside in the sandalwood trees of the Malaya Mountain, so the wind sets out in the direction of the Himālayas to find relief from the burning of snakebites. It seems that the wind wants to feel the bliss enjoyed by the cool air of the Himālayas.

"New buds appear on mango trees in spring. The cuckoos are delighted to see the mango blossoms, so they loudly sing out, '*kuhu-kuhu*'. O Rādhā, it is not proper for you to be inhibited before Kṛṣṇa at such a provocative and exciting time."

This verse includes *anuprāsa* and *upamā alaṅkāras*, *vaidarbhī rīti* and *śārdūla-vikrīḍita chanda*. The *sthāyibhāva* is *śṛṅgāra-rati* in separation.

Verse 38

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।
नीयन्ते पथिकैः कथं कथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ॥ ३८ ॥

unmīlan-madhu-gandha-lubdha-madhupa-vyādhūta-cūtāṅkura-
krīḍat-kokila-kākalī-kalakalair udgīrṇa-karṇa-jvarāḥ
nīyante pathikaiḥ kathaṁ katham api dhyānāvadhāna-kṣaṇa-
prāpta-prāṇasamā-samāgama-rasollāsair amī vāsarāḥ

Translation

"O *sakhi*, look! The bumblebees are obsessed with the aroma of mango blossoms. The call of cuckoos at play upon the radiant buds mixes with the humming of the bees to make a mellifluous sound. But this clamour is a fever for the ears of separated lovers. They pass their days anxiously remembering their lovers, who are as dear as life itself. By meditating upon their faces in the sorrow of separation, a moment of happiness comes when, just for an instant, they feel the joy of being together. Then they praise that distressful time."

Commentary

Rādhā's *sakhī* admits that separation is difficult to tolerate. In the absence of Kṛṣṇa, the Malaya breeze simply inflicts pain. Furthermore, the sweet murmuring sound of cuckoos reverberates in all directions and stirs feelings of deep regret in the hearts of the lonely. It creates an outbreak of high fever in their ears. The cuckoos' voices remind them of their lovers and for a moment they feel as if they have united with them. This moment of distress is laudable.

The current verse contains *kāvyaliṅga alaṅkāra*, *śārdūla-vikrīḍita chanda*, *gauḍīyā rīti* and *vipralambha-śṛṅgāra-rasa*. Plural usage of the word *vāsarāḥ* is an example of *aucitya*, appropriateness.

Scene Four

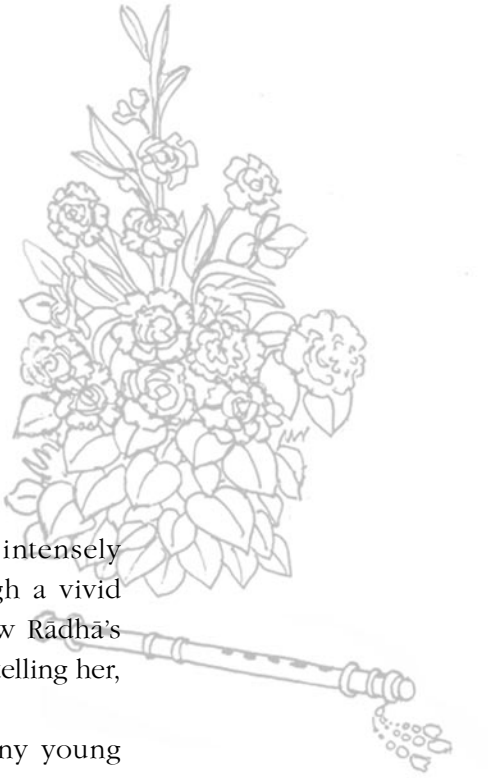
Verse 39

अनेकनारीपरिरम्भसम्भ्रम-
स्फुरन्मनोहारिविलासलालसम् ।
मुरारिमारादुपदर्शयन्त्यसौ
सखी समक्षं पुनराह राधिकाम् ॥ ३९ ॥

aneka-nārī-parirambha-sambhrama-
sphuran-manohāri-vilāsa-lālasam
murārim ārād upadarśayanty asau
sakhī samakṣaṁ punar āha rādhikām

Translation

Then Rādhikā's *sakhī* expertly searched for Kṛṣṇa and saw that he was nearby. He was immersed in joyful pastimes with beautiful young *gopīs*, who were receiving him with the utmost respect. An intense greed for delightful, sensuous pastimes suddenly awakened in Kṛṣṇa's mind when the *gopīs* showed their eagerness to embrace him. Pointing out this scene to Rādhā, the *sakhī* spoke to her again in a hidden place.



Commentary

Thus far the poet has revealed Rādhā's intensely inflamed emotions (*sudīpta-bhāva*) through a vivid description of the beauty of the forest. Now Rādhā's friend directly exposes Kṛṣṇa's intentions by telling her, "*Sakhī*, look! What is Murāri doing now?"

Although Kṛṣṇa was embraced by many young ladies, he was not satisfied. Instead, he was overwhelmed with an intense eagerness to meet with Rādhā and enjoy loving pastimes with her.

Śrī Kṛṣṇa's pastimes are eternal; therefore they are also eternally perceptible. Three types of perception occur in separation: remembrance (*smaraṇa*), an internal vision (*sphūrti*) and direct appearance (*āvirbhāva*). This particular pastime is appropriately accepted as a *sphūrti*.

In this verse the *chanda* is *vaṁśasthavila*, the *alaṅkāra* is *anuprāsa* and the hero is *dakṣiṇa nāyaka*.

Song 4

The musical mode is *rāmakarī rāga* and the rhythm is *yati tāla.*

चन्दनचर्चितनीलकलेवरपीतवसनवनमाली ।
केलिचलन्मणिकुण्डलमण्डितगण्डयुगस्मितशाली ॥
हरिरिह मुग्धवधूनिकरे
विलासिनि विलसति केलिपरे ॥ध्रुवम्॥ ४० ॥

पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरनुगायति काचिदुदञ्चितपञ्चमरागम् ॥हरिरिह० ॥ ४१ ॥

कापि विलासविलोलविलोचनखेलनजनितमनोजम् ।
ध्यायति मुग्धवधूरधिकं मधुसूदनवदनसरोजम् ॥हरिरिह० ॥ ४२ ॥

कापि कपोलतले मिलिता लपितुं किमपि श्रुतिमूले ।
चारु चुचुम्ब नितम्बवती दयितं पुलकैरनुकूले ॥हरिरिह० ॥ ४३ ॥

केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।
मञ्जुलवञ्जुलकुञ्जगतं विचकर्ष करेण दुकूले ॥हरिरिह० ॥ ४४ ॥

करतलतालतरलवलयावलिकलितकलस्वनवंशे ।
रासरसे सहनृत्यपरा हरिणा युवतिः प्रशशंसे ॥हरिरिह० ॥ ४५ ॥

श्लिष्यति कामपि चुम्बति कामपि कामपि रमयति रामाम् ।
पश्यति सस्मितचारुतरामपरामनुगच्छति वामाम् ॥हरिरिह० ॥ ४६ ॥

श्रीजयदेवभणितमिदमद्भुतकेशवकेलिरहस्यम् ।
वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ॥हरिरिह० ॥ ४७ ॥

Verse 40

candana-carcita-nīla-kalevara-pīta-vasana-vanamālī
keli-calan-maṇi-kuṇḍala-maṇḍita-gaṇḍa-yuga-smita-śālī
harir iha mugdha-vadhū-nikare
vilāsini vilasati keli-pare (refrain) (1)

Translation

"O playful Rādhā, look! Dressed in yellow cloth and a garland of forest flowers, with sandalwood paste smeared upon his dark limbs, Kṛṣṇa feels the utmost elation as he enjoys pastimes with captivated young brides in this Vṛndāvana forest. His earrings swing to and fro, the beauty of his cheeks is astonishing and his face displays a wondrous sweetness with the honey of his playful laughter."

Commentary

The *rāga* of this song is *rāmakarī* and the *tāla* is *jhampā*. According to the author of *Rasa-mañjarī*, the *tāla* is *rūpaka*.

A heroine dresses in blue cloth and adorns herself with golden ornaments that resemble the dawn sky. Seeing her impetuous indignation, the hero sits at her feet and begins to placate her. The *rāga* employed to capture this moment is called *rāmakarī*.

Kṛṣṇa was revelling in amorous amusements amidst an assembly of playful heroines not far from where Rādhā is observing everything along with her companion. On beholding this scene, an intense yearning to enjoy pastimes with Śrī Kṛṣṇa suddenly awakened in the mind of Śrī Rādhā. Therefore, as Kṛṣṇa embraced one beautiful *gopī* in a solitary grove, a vision of Rādhā began to manifest in his heart.

The word *mugdha* can mean "inexperienced heroine" (*mugdhā nāyikā*) and also "beautiful". Both meanings are intended in this context. The word *vilāsa* refers to an ecstatic emotional ornament characterized by *hāva* and *bhāva*. As stated by Bharata Muni in *Nāṭya-śāstra*:

sthāne yānāsane vāpi
netra vaktrādi karmaṇā
utpādyate viśeṣo yaḥ
sa-vilāsaḥ prakīrtitaḥ

Enchanting bodily postures and expressions of the eyes and face while moving, sitting or walking are called *vilāsa*.

The word *smita* indicates that Kṛṣṇa is smiling. Mild laughter is called *smita*. In the words of Bharata Muni:

īṣad vikasitair gaṇḍaiḥ
kaṭākṣaiḥ sauṣṭhavānvitaiḥ
alakṣita dvijaṁ dhīram
uttamānāṁ smitaṁ bhavet

Smita occurs when a person who is smiling does not show his teeth. His cheeks are sure to blossom slightly as he casts a charming sidelong glance.

Verse 41

pīna-payodhara-bhāra-bhareṇa hariṁ parirabhya sa-rāgam
gopa-vadhūr anugāyati kācid udañcita-pañcama-rāgam
harir iha mugdha-vadhū-nikare... (2)

Translation

"Look, *sakhi*! One *gopī* is firmly embracing Kṛṣṇa with intense attachment. Pressing the heavy burden of her voluptuous breasts against Kṛṣṇa's chest, she has begun to sing with him in the fifth musical mode."

Commentary

Rādhā's friend is relaying the *gopīs'* activities with Śrī Kṛṣṇa as they are happening. "O Rādhā, your love-play with Kṛṣṇa is unequalled and unsurpassed. Kṛṣṇa is being passionately embraced by one proud, buxom *gopī*, but this is just

a dim reflection of his pastimes with you. Indeed, how can this beautiful damsel possibly be compared with you?

"Now Śrī Hari is singing in the fifth *rāga* and she responds by singing along in the same way."

By describing the *gopī's* breasts as full and round, it is implied that she is stunningly beautiful.

"Kṛṣṇa is showing a lack of dexterity here. Therefore this *gopī* is embracing him without even trying to be embraced by him. Although his secret amorous exchanges are sweet, how can they really excel without you? *Śṛṅgāra-rasa* matures when mutual embracing occurs and that is only possible with you. Look at Śyāmasundara's endeavour to perform pastimes with others, even though he is constantly remembering you."

Pañcama rāga, the fifth musical mode, is usually sung to accompany *śṛṅgāra-rasa*, as stated by Bharata Muni:

pañcamaṁ madhya bhūyiṣṭhaṁ
hāsya śṛṅgārayor bhavet

Pañcama rāga in *madhya-tāla* is predominant in *hāsya* and *śṛṅgāra-rasa*.

Verse 42

kāpi vilāsa-vilola-vilocana-khelana-janita-manojam
dhyāyati mugdha-vadhūr adhikaṁ madhusūdana-vadana-sarojam
harir iha mugdha-vadhū-nikare... (3)

Translation

"Look, *sakhi*! This *gopī* is meditating on Kṛṣṇa. He arouses lust in the hearts of sensuous young ladies with the romantic sidelong glances of his restless eyes, and she is greedy to drink the honey of his lotus face."

Commentary

Describing an enchanted heroine (*mugdhā nāyikā*), Rādhā's *sakhī* says, "This *gopī* is meditating on Kṛṣṇa's lotus face. As Śyāmasundara revels in loving

pastimes, his restless eyes display suggestive expressions. He intensifies the sensual appetite of the best of attractive ladyloves by casting his playful glance upon them and he feels immense bliss within the core of his heart."

The *mugdhā nāyikā* is very shy, therefore her amatory endeavours are inhibited by behavioural conventions.

Verse 43

kāpi kapola-tale militā lapituṁ kim api śruti-mūle
cāru cucumba nitambavatī dayitaṁ pulakair anukūle
harir iha mugdha-vadhū-nikare... (4)

Translation

"*Sakhi*, look at that! One curvaceous milkmaid has leant her face close to Kṛṣṇa's cheek on the pretext of whispering a secret in his ear. When Kṛṣṇa understood her love-laden intention, his bodily hair stood on end. Seeing his reaction, that expert heroine has seized this favourable opportunity to fulfil her cherished desire. With the utmost delight, she has begun to kiss his cheek."

Commentary

The word *nitambavatī* – "a woman whose hips are large and shapely" – has been used to convey the exquisite physical beauty of a mature heroine. It is improper to kiss one's beloved in the presence of one's friends. Therefore, on the pretext of informing Kṛṣṇa about something else, she kissed the far side of his cheek. This is indicative of the heroine's expertise in loving affairs (*śṛṅgāra-vaidagdhya*). Kṛṣṇa reciprocates as *anukūla nāyaka*.

Verse 44

keli-kalā-kutukena ca kācid amuṁ yamunā-jala-kūle
mañjula-vañjula-kuñja-gataṁ vicakarṣa kareṇa dukūle
harir iha mugdha-vadhū-nikare... (5)

Translation

"*Sakhi*, look! One *gopī* discovered a secluded place in a charming grove of cane on the bank of Yamunā. Impelled by *kāma-rasa* and a joyful fascination for the amatory arts, she caught hold of Kṛṣṇa's yellow cloth with both hands and dragged him away."

Commentary

Śrī Rādhā's friend is describing an unsteady heroine (*adhīrā nāyikā*). "When Kṛṣṇa entered a flowering bower, this temperamental heroine, consumed by a curiosity to delight in the erotic arts, snatched Kṛṣṇa's cloth and brought him onto the bank of Yamunā."

The word *ca* (and) implies that she began to joke with Kṛṣṇa in various ways upon noticing a place that afforded complete privacy.

The words *yamunā-tīre* – "on the bank of Yamunā" – have not been used. Rather, the phrase *yamunā-jala-tīre* has been employed to indicate that the river bank is cool and pure like water (*jala*).

Pulling Kṛṣṇa away by his cloth when he shows signs of being attached to another heroine is typical of the temperamental lover (*adhīrā nāyikā*).

Verse 45

kara-tala-tāla-tarala-valayāvali-kalita-kalasvana-vaṁśe
rāsa-rase saha-nṛtya-parā hariṇā yuvatiḥ praśaśaṁse
harir iha mugdha-vadhū-nikare... (6)

Translation

"One young lady claps her hands while dancing, enraptured in the ecstasy of the *rāsa*. Śrī Hari praises her upon hearing the marvellous melody of his flute combined with the sound of her trembling bangles."

Commentary

The *sakhī* tells Rādhā that one young lady is clapping her hands with the utmost dexterity of rhythm and tone (*tāna*, *māna*, *laya*) while dancing with Kṛṣṇa in the *rāsa-līlā*. Her bangles collide together to make a rhythmic jingle that complements the sound of his flute. Hearing this astonishingly sweet music, Kṛṣṇa repeatedly applauds his attractive lover.

Verse 46

śliṣyati kām api cumbati kām api kām api ramayati rāmām
paśyati sa-smita-cārutarām aparām anugacchati vāmām
harir iha mugdha-vadhū-nikare... (7)

Translation

"Impelled by his craving for *śṛṅgāra-rasa*, Kṛṣṇa is embracing one of his beloveds; he is kissing another and somewhere else he enjoys passionate congress with another. Elsewhere he gazes expectantly at the face of another lover, while appreciating the nectar of her sweet smile. Somewhere else he is following a woman who has left him in a huff."

Commentary

Śrī Kṛṣṇa has assumed many forms to enjoy varieties of romantic activities simultaneously with all the heroines who are intent on sporting with him. Impelled by a craving for the happiness of sensual union, Kṛṣṇa sometimes embraces one impassioned woman; sometimes he kisses another. Somewhere he is strolling with one *gopī* and elsewhere he is glancing with intense thirst for the ravishing beauty of another. Sometimes he accidentally addresses a fine young woman, "O Rādhā!" Consequently she becomes indignant and leaves in a huff. Kṛṣṇa is so anxious for her love that he follows behind and uses various ploys to make her return. When that sulky *gopī* refuses his amorous advances, he tries to soften her anger with humble requests for conciliation.

This verse portrays Kṛṣṇa as the *śaṭha*, *dhṛṣṭa*, *dakṣiṇa*, *anukūla* and *dhūrta* heroes. The heroines are all *abhisārikā nāyikās*.

The symptoms of *dhṛṣṭa nāyaka* have been defined in *Śṛṅgāra-tilaka*:

abhivyaktānya taruṇī
bhoga-lakṣmāpi nirbhayaḥ
mithyā-vacana dakṣaś ca
dhṛṣṭo 'yaṁ khalu kathyate

Although the signs of lovemaking with another young woman are clearly visible on his person, the hero who expertly and fearlessly concocts a fraudulent alibi is called *dhṛṣṭa nāyaka*. (*Śṛṅgāra-tilaka* 1.17)

The symptoms of *śaṭha nāyaka* have been described thus:

priyaṁ vyakti puro 'nyatra
vipriyaṁ kurute bhṛśam
nigūḍham aparādhaṁ ca
śaṭho 'yaṁ kathito budhaiḥ

Learned authorities have stated that *śaṭha nāyaka* is a hero who conceals his offences. He speaks sweet words in front of his own heroine, while remaining covertly attached to another. (*Śṛṅgāra-tilaka* 1.18)

Verse 47

śrī-jayadeva-bhaṇitam idam adbhuta-keśava-keli-rahasyam
vṛndāvana-vipine lalitaṁ vitanotu śubhāni yaśasyam
harir iha mugdha-vadhū-nikare... (8)

Translation

May this auspicious, delightful and astounding song of Śrī Jayadeva increase the good fame of all. This song bestows all virtues. It describes Rādhā's gaze upon the wondrous mystery of the sensual games performed by Kṛṣṇa as she laments

in separation from him in the bowers of Vṛndāvana. It extends the excellence emanating from those forest pastimes.

Commentary

To conclude, Śrī Jayadeva says, "Herein lies the mystery of Keśava's astonishing amorous affairs. The wonderful secret is that one Kṛṣṇa expands himself into as many forms as there are *gopīs*. Thereby he enjoys loving pastimes with them all at the same time and personally fulfils their cherished desires.

"This song is enchanting because it adheres exactly to the rigours of *rāga* and *tāla*. Yet the greatest cause of its appeal lies in the portrayal of Keśava's secret arts of love. May this sweet, melodious song confer auspiciousness and increase the fame of those who recite and hear it."

Verse 48

विश्वेषामनुरञ्जनेन जनयन्नानन्दमिन्दीवर-
श्रेणीश्यामलकोमलैरुपनयन्नङ्गैरनङ्गोत्सवम् ।
स्वच्छन्दं व्रजसुन्दरीभिरभितः प्रत्यङ्गमालिङ्गितः
शृङ्गारः सखि मूर्तिमानिव मधौ मुग्धो हरिः क्रीडति ॥ ४८ ॥

viśveṣām anurañjanena janayann ānandam indīvara-
śreṇī-śyāmala-komalair upanayann aṅgair anaṅgotsavam
svacchandaṁ vraja-sundarībhir abhitaḥ praty-aṅgam āliṅgitaḥ
śṛṅgāraḥ sakhi mūrtimān iva madhau mugdho hariḥ krīḍati

Translation

"O *sakhi*, Kṛṣṇa has become the eros personified as he revels in loving pastimes, intoxicated by the *rasa* of romantic springtime encounters. With his soft, dark limbs that surpass the beauty of a blue lotus flower, he is inaugurating Cupid's great festival. With ever-increasing attachment, he is satisfying the *gopīs'* unbridled passion far in excess of their expectations. Nevertheless, the beautiful *gopīs* of Vraja, helplessly lost in the rapture of lovemaking, assume the dominant male position and freely embrace each and every part of his body."

Commentary

Rādhā's friend says, "*Sakhi*, look!" as she points out the amorous activities of Śrī Rādhā's dearest one with the intention of stimulating her ecstatic emotions. "The season is spring. What's more, it is also the month of Madhu, and Śrī Hari is lost in enjoying love-play with all the *gopīs* as if he were *śṛṅgāra-rasa* personified."

Śṛṅgāraḥ sakhīḥ mūrtimān iva – The *sakhī* reveals Kṛṣṇa's characteristics as he unites with his sensually aroused lovers by portraying him as the embodiment of erotic euphoria. *Puruṣaḥ pramadā-yuktaḥ śṛṅgāra iti saṁjñitaḥ* – "A man who is united with a highly libidinous woman is called *śṛṅgāra*." Kṛṣṇa is satisfying the *gopīs'* coveted ambitions far beyond their expectations and intensifying their happiness in a festival of Eros. Śrī Hari bestows bliss upon all living entities by his ever-increasing divine love.

The *sakhī* says that Kṛṣṇa's elegant limbs are darker and softer than a blue lotus. The word blue lotus (*indīvara*) conveys the sense of darkness, softness and refreshing coolness; the word *śreṇī* of freshness that appears newer at every moment; and the word *śyāmala* of handsome tender youthfulness. Kṛṣṇa is observing a festival of transcendental lust with those tender limbs.

The attractive *vraja-gopīs* are embracing each and every limb of Kṛṣṇa's body spontaneously at their pleasure, without the slightest hesitation.

Rasa emerges from the combination of two components: the hero's *anurāga* for the heroine and the heroine's *anurāga* for the hero. The hero may be attached to the heroine, but unless the heroine is also attached to the hero, *rasa* will not manifest.

One might ask, "Here we find only *paraspara-anurañjana*, the act of pleasing each other; so where is *rasa*?" The stage of *rasa* begins with the integration of *vibhāva*, *anubhāva*, *sāttvika-bhāva* and *sañcārī-bhāva*. Then it increases through the stages of *sneha*, *praṇaya*, *māna*, *rāga*, *anurāga*, *bhāva* and *mahābhāva*. Consequently, *rasa* flourishes with the maturity of *prema*. When *prema-rasa* begins to manifest, the hero and heroine harbour no reservations about their activities, the time or the place. Yet union still does not reach its pinnacle, despite the absence of inhibitions. The complete union of every limb is perfectly accomplished only by *mahābhāva-rasa*.

One might conjecture that Kṛṣṇa has only partial experience of the cowherd damsels. Therefore it is stated here, *praty-aṅgam āliṅgita* – Kṛṣṇa has satisfied

the *gopīs* by embracing each of their limbs, by kissing, by touching and by other appropriate activities. Furthermore, one might ask, "How could Kṛṣṇa have embraced all of them?" The answer is that *śṛṅgāra-rasa* is one, yet it pervades the entire creation. Similarly, Kṛṣṇa is one and also all-pervading. By virtue of this attribute, he is competent to delight the whole universe.

The current verse includes *dīpaka alaṅkāra*, *vaidarbhī rīti*, *śārdūla-vikrīḍita chanda*, *śṛṅgāra-rasa* and *vākyaucitya*. The heroine of the song, Rādhā, is *utkaṇṭhitā nāyikā*. When the hero's behaviour is inconsistent, the heroine who becomes indifferent to the world in the anxiety of separation is called *utkaṇṭhitā nāyikā*.

Verse 49

रासोल्लासभरेण विभ्रमभृतामाभीरवामभ्रुवा-
मभ्यर्णं परिरभ्य निर्भरमुरः प्रेमान्धया राधया ।
साधु त्वद्वदनं सुधामयमिति व्याहृत्य गीतस्तुति-
व्याजादुद्भटचुम्बितः स्मितमनोहारी हरिः पातु वः ॥ ४९ ॥

rāsollāsa-bhareṇa vibhrama-bhṛtām ābhīra-vāma-bhruvām
abhyarṇaṁ parirabhya nirbharam uraḥ premāndhayā rādhayā
sādhu tvad-vadanaṁ sudhā-mayam iti vyāhṛtya gīta-stuti-
vyājād udbhaṭa-cumbitaḥ smita-manohārī hariḥ pātu vaḥ

Translation

Rādhā was blinded by love for Kṛṣṇa and enchanted to the point of bewilderment. In this condition she became utterly shameless. Directly before the attractive eyes of the other radiant cowherd maidens, who were overwhelmed with love in the *rāsa-līlā*, Rādhā tightly embraced Kṛṣṇa's chest. Singing his praises, "O my sweetheart, how handsome is your lotus face. What an incomparable mine of abundant nectar," she engaged him in a delightful kiss. On witnessing the intensity of her love, Kṛṣṇa expressed the rhapsody within his heart with a charming chuckle. O Śrī Kṛṣṇa, may you bestow auspiciousness upon all.

Commentary

This is the final verse of Act One. The *sakhī* is reminding Rādhā of her pastimes with Kṛṣṇa in the autumn (*śāradīyā-rāsa*). Kṛṣṇa was immersed in a festival of amorous desires. He stood splendidly amidst the cowherd damsels, who were glancing at him from the corners of their lotus eyes. At first Rādhā was anxious, but her friend encouraged the sudden awakening of a tremendous desire. Rādhā's behaviour is generally inhibited by shyness, yet she became shameless due to absorption in *prema*. As if it were a part of the *rāsa* dance, she sang Kṛṣṇa's praises in ambrosial expressions, tightly embraced his chest and began to kiss him directly in the presence of all the other *gopīs*.

When Rādhā freely exhibited her ecstatic emotions before all the elegant young ladies of Vraja, Kṛṣṇa's face expressed the utmost delight. "The well-mannered Rādhikā is now blinded by love in the elation of the *rāsa*. How expert she is." May that captivated Śrī Kṛṣṇa bestow auspiciousness upon all.

In this verse the *nāyikā* is *pragalbhā* and the *nāyaka* is *mugdha*. The *chanda* is *śārdūla-vikrīḍita*. The *alaṅkāras* include *āśīḥ*, *aprastuta*, *praśaṁsā* and *vyājokti*.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act One of Śrī Gīta-govinda, *entitled* Sāmoda-dāmodara.

॥ द्वितीयः सर्गः॥

। अक्लेशकेशवः।

Act Two

— akleśa-keśavaḥ —

Carefree Kṛṣṇa

Scene Five

Verse 1

विहरति वने राधा साधारणप्रणये हरौ
विगलितनिजोत्कर्षादीर्ष्यावशेन गतान्यतः ।
क्वचिदपि लताकुञ्जे गुञ्जन्मधुव्रतमण्डली-
मुखरशिखरे लीना दीनाप्युवाच रहः सखीम् ॥१॥

viharati vane rādhā sādhāraṇa-praṇaye harau
vigalita-nijotkarṣād īrṣyā-vaśena gatānyataḥ
kvacid api latā-kuñje guñjan-madhu-vrata-maṇḍalī-
mukhara-śikhare līnā dīnāpy uvāca rahaḥ sakhīm

Translation

hen Rādhā saw Kṛṣṇa enjoying affectionate exchanges with all the cowherd maidens in the groves of Vṛnḍāvana, she became indignant because he had not acknowledged her eminence. She immediately departed for another part of the forest and hid herself inside a shady bower that resounded with the drone of bumblebees. Feeling wretched, she began to disclose secrets to her intimate female companion.

Commentary

Act Two is entitled *Akleśa-keśava*. The purport is that Bhagavān Śrī Kṛṣṇa, the Supreme Divinity and connoisseur of *rasa*, is eternally free from distress. He never has to undergo even the slightest pain. Bhagavān has two uncommon characteristics:

(1) *Akhila-heya-pratyanikatva* – He has no connection with material defects such as any type of painful misfortune or calamity. He is *pratyanīka,* the formidable nemesis of all defects. In this regard, the author of *Yoga-sūtra* has stated:

kleśa-karma-vipākāśayair aparāmṛṣṭaḥ puruṣa-viśeṣa īśvaraḥ

"A person who has no relationship with defects such as ignorance, false egotism, attachment, aversion, fear of death, or reactive work and its consequences, is called *īśvara*." (*Yoga-sūtra* 1.24)

(2) *Akhila-kalyāṇa-guṇākaratva* – Śrī Kṛṣṇa is the benefactor of the entire creation and a mine of supernatural virtues. Therefore Act Two is entitled *Akleśa* (stress-free) *Keśava*.

Śrī Rādhā is prone to temperamental behaviour. When the *sakhī* informed her of Kṛṣṇa's whereabouts, she entered his great festival of Cupid. When she saw him expressing equal affection to all the cowherd maidens, she proudly thought, "I am his best lover. I am his constant companion. But today he is not showing partiality to me." So she departed in a huff. Coming across a dense grove, she went inside and sat down in hiding. Even there she could not find peace because she was seething with jealousy. A group of bumblebees were humming around the flowers above this grove of blossoming vines. At that time, when Rādhā felt the pain of her own jealous anger, she began to share secrets with her companion that should not be disclosed to anyone.

The *chanda* of this verse is *hariṇī*, which is defined as *rasa-yuga hayaiḥ n-sau m-rau s-lau go yadā hariṇī*. The heroine is *prauḍhā nāyikā*. The literary ornaments include *anuprāsa alaṅkāra*. *Rasavad alaṅkāra* is present due to excessive *rati-bhāva*. The word *api* strongly emphasizes that Rādhā was in such a condition that she was unable to speak. Furthermore, she never discloses secrets. Thus the word *api*, meaning "nevertheless", conveys the sense of utter astonishment.

The present verse is the colophon (*puṣpikā*) of the fifth song, which begins proper from the next verse.

Song 5

The musical mode is *gurjarī rāga* and the rhythm is *yati tāla.*

सञ्चरदधरसुधामधुरध्वनिमुखरितमोहनवंशम् ।
वलितदृगञ्चलचञ्चलमौलिकपोलविलोलवतंसम् ॥
रासे हरिमिह विहितविलासं
स्मरति मनो मम कृतपरिहासम् ॥ध्रुवम् ॥२॥

चन्द्रकचारुमयूरशिखण्डकमण्डलवलयितकेशम् ।
प्रचुरपुरन्दरधनुरनुरञ्जितमेदुरमुदिरसुवेशम् ॥रासे० ॥३॥

गोपकदम्बनितम्बवतीमुखचुम्बनलम्भितलोभम् ।
बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम् ॥रासे० ॥४॥

विपुलपुलकभुजपल्लववलयितबल्लवयुवतिसहस्रम् ।
करचरणोरसि मणिगणभूषणकिरणविभिन्नतमिस्रम् ॥रासे० ॥५॥

जलदपटलवलदिन्दुविनिन्दकचन्दनतिलकललाटम् ।
पीनपयोधरपरिसरमर्दननिर्दयहृदयकवाटम् ॥रासे० ॥६॥

मणिमयमकरमनोहरकुण्डलमण्डितगण्डमुदारम् ।
पीतवसनमनुगतमुनिमनुजसुरासुरवरपरिवारम् ॥रासे० ॥७॥

विशदकदम्बतले मिलितं कलिकलुषभयं शमयन्तम् ।
मामपि किमपि तरङ्गदनङ्गदृशा मनसा रमयन्तम् ॥रासे० ॥८॥

श्रीजयदेवभणितमतिसुन्दरमोहनमधुरिपुरूपम् ।
हरिचरणस्मरणं प्रति सम्प्रति पुण्यवतामनुरूपम् ॥रासे० ॥९॥

Verse 2

sañcarad-adhara-sudhā-madhura-dhvani-mukharita-mohana-vaṁśam
valita-dṛg-añcala-cañcala-mauli-kapola-vilola-vataṁsam

rāse harim iha vihita-vilāsaṁ
smarati mano mama kṛta-parihāsam (refrain) (1)

Translation

"*Sakhi*, how amazing it is that in this festival of *rāsa*, Śrī Kṛṣṇa has abandoned me and now, with cheerful curiosity, he is relishing love in the company of other amorous young women. Even so, I still continue to remember him within the core of my heart. He fills the flute in his lotus hands with a transformation of the nectar of his lips by blowing and producing a sweet expressive melody. Wishful glances from the corners of his eyes make his jewelled head-dress quiver and his earrings dangle near his cheeks. I repeatedly remember his attractive dark complexion, his laughter and his humorous behaviour."

Commentary

Rādhā's friend said, "Dear Rādhikā, Kṛṣṇa has neglected you, so why do you love him so much that you are losing your composure?"

Thus scolded by her friend, Rādhā spoke in a mood of extreme self-abasement. "*Sakhi*, your words are true. Śrī Kṛṣṇa has abandoned me. Infatuated by other attractive lovers, he is merrily dallying with them, so my expressions of love for him are certainly all in vain. But what am I to do? His comical antics repeatedly appear in my heart. Now I recall his playful seduction.

"O *sakhi*, this is the very pastime forest where we previously experienced the joy of amorous love together. I am so attached that I cannot forsake him. I always remember his virtues. My heart cannot even imagine the slightest fault in him. I am satisfied with whatever he does.

"When Śyāmasundara laughs and jokes with the *gopīs* of Vraja on the night of the *rāsa-līlā*, he fills the flute in his lotus hands with a transformation of the

nectar of his lips..." Thus Rādhikā begins her song of separation – *sañcarad-adhara-sudhā-madhura-dhvani-mukharita.*

The etymology of this phrase is *sañcarantyā adhara-sudhayā madhuro dhvani yatra tad yathā syād tathā mukharitā mohinī vaṁśī yena tam.*

"The enchanting influence of his flute is famous. Extracted from the nectar of his lips, the sweet sound of his flute makes my mind unsteady and then suddenly robs me of my patience. As soon as I remember the beauty of his limbs, the restless ornament upon his crest, his swinging earrings, and especially the way he embraces and kisses the youthful *gopīs*, I immediately lose my sense of propriety. O *sakhi*, what am I to do?"

Verse 3

candraka-cāru-mayūra-śikhaṇḍaka-maṇḍala-valayita-keśam
pracura-purandara-dhanur-anurañjita-medura-mudira-suveśam
rāse harim iha vihita-vilāsaṁ... (2)

Translation

"Memories of Śrī Kṛṣṇa are coming to me most vividly. His hair is adorned with a charming peacock feather, which is beautified by its natural half-moon-shaped design. His lustre resembles a mass of fresh rainclouds, coloured by an abundance of brilliant rainbows."

Commentary

The circular pattern on the end of a peacock feather is called *candraka.* It also bestows joy like the moon (*candramā*).

"Śrī Kṛṣṇa's hair is encircled by such sweet peacock feathers and his dark hue gives the impression of a fresh cloud decorated by many rainbows. The memory of his lovely, radiant figure comes to mind again and again."

Verse 4

gopa-kadamba-nitambavatī-mukha-cumbana-lambhita-lobham
bandhujīva-madhurādhara-pallavam ullasita-smita-śobham
rāse harim iha vihita-vilāsaṁ... (3)

Translation

"He lowers his face with the desire to kiss the faces of the *gopīs* in the festival of Cupid. His tender lips are an enchanting soft reddish colour like the bud of a scarlet mallow flower. The unprecedented lustre of his mild smile spreads across his handsome face. Memories of that very Śrī Kṛṣṇa are coming to me most vividly."

Commentary

"Memories of Śrī Kṛṣṇa, who is greedy to kiss the faces of the newly married *gopīs*, are forcefully occupying my mind. When he is immersed in secret love-play in the forest bowers, his eagerness to kiss the faces of the *gopīs* increases incessantly. The memory of Śrī Kṛṣṇa's red lips, the colour of scarlet mallow flowers (*bandhūka*), is awakening spontaneously within my mind. *Sakhi*, when he smiles, his handsomeness increases even more."

Verse 5

vipula-pulaka-bhuja-pallava-valayita-ballava-yuvati-sahasram
kara-caraṇorasi maṇi-gaṇa-bhūṣaṇa-kiraṇa-vibhinna-tamisram
rāse harim iha vihita-vilāsaṁ... (4)

Translation

"I am helplessly remembering Śrī Kṛṣṇa, whose entire body thrills with horripilation when he deeply embraces thousands upon thousands of youthful *gopīs* with his arms as tender as flower petals. He illuminates all directions with sparkling beams emanating from the jewelled ornaments on his hands, feet and chest."

Commentary

"Now I am remembering those arms of Śyāmasundara, as soft as newly sprouted leaves. They are covered with severe horripilation as they encircle thousands of *gopīs* and tightly embrace them. All darkness is dispelled by the rays of beauty emanating from the ornaments on his hands, feet and chest."

Verse 6

jalada-paṭala-valad-indu-vinindaka-candana-tilaka-lalāṭam
pīna-payodhara-parisara-mardana-nirdaya-hṛdaya-kavāṭam
rāse harim iha vihita-vilāsaṁ... (5)

Translation

"His forehead bears a captivating *tilaka*. Its indescribable lustre defeats the immense beauty of a restless moon amidst a multitude of fresh rainclouds. I simply go on remembering how cruel-hearted Kṛṣṇa is always fond of inflicting pain upon the invaluably precious nipples of the most qualified young ladies' large breasts with his own chest, which is as broad and solid as a door."

Commentary

"The beauty of the restless moon amidst fresh rainclouds is a spectacle to behold. The dark screen of Kṛṣṇa's broad forehead is like a fresh raincloud and thereupon his white sandalwood paste *tilaka* rebukes the pleasing effect of the moon's brilliant rays. I vividly remember how Kṛṣṇa mercilessly grinds his broad chest against the tender breasts of young ladies without respite at the time of their amorous union."

Verse 7

maṇimaya-makara-manohara-kuṇḍala-maṇḍita-gaṇḍam udāram
pīta-vasanam anugata-muni-manuja-surāsura-vara-parivāram
rāse harim iha vihita-vilāsaṁ... (6)

Translation

"The beauty of his cheeks is enhanced by his enchanting, jewelled, *makara*-shaped earrings. He accepts the role of a submissive hero (*dakṣiṇa nāyaka*) and generously fulfils the hearts' desires of his lovers. Attired in a yellow garment, Kṛṣṇa has diffused his sweetness and saturated the best of his followers, including demigods, demons, sages and humans, in *prema-rasa*. Such memories of Kṛṣṇa are forcefully coming to me of their own accord."

Commentary

"Kṛṣṇa's ears are adorned with dangling earrings that enhance the beauty of his cheeks. His earrings are shaped like *makara*, a sea-creature who is considered to be the emblem of Kāmadeva, the god of lust. He plays in a submissive mood and he dresses in yellow. His best followers include Nārada amongst the sages, Bhīṣma amongst the humans, Prahlāda amongst the dynasty of demons and Indra amongst the demigods. I cannot forget him."

Verse 8

viśada-kadamba-tale militaṁ kali-kaluṣa-bhayaṁ śamayantam
mām api kim api taraṅgad-anaṅga-dṛśā manasā ramayantam
rāse harim iha vihita-vilāsaṁ... (7)

Translation

"My heart becomes increasingly agitated by remembering Śrī Kṛṣṇa. After arriving beneath a broad *kadamba* tree in full blossom, he waits for me while looking around in anticipation. He completely dispels his own fear of separation by

consoling me with many clever and flattering words of encouragement. His eyes restless from the powerful waves of desire and his mind full of longing, he revels in loving pastimes with me in my heart of hearts."

Commentary

Śrī Rādhā says, "O *sakhi*, he is still eagerly waiting for me in the appointed meeting place beneath an expansive *kadamba* tree. Afraid that I may leave him during our lovers' quarrel, he is still placating me with ingenious words of flattery. He still delights me with his *rasa*-laden glances and deeply attached heart."

Mām api – "He still makes me happy." The implication is, "The activities of my beloved Kṛṣṇa are so enthralling that even long after seeing them, I still feel the utmost rapture."

Verse 9

śrī-jayadeva-bhaṇitam ati-sundara-mohana-madhuripu-rūpam
hari-caraṇa-smaraṇaṁ prati samprati puṇyavatām anurūpam
rāse harim iha vihita-vilāsaṁ... (8)

Translation

Śrī Jayadeva has presented this poem for those fortunate persons devoted to the service of Bhagavān. It describes the spell-binding beauty of Kṛṣṇa's form. It is the very embodiment of remembrance of Śrī Hari's lotus feet and it should be relished after taking complete shelter of the primary *rasa*.

Commentary

Concluding the fifth song, Śrī Jayadeva states that he has composed it to awaken a particular type of remembrance of Kṛṣṇa's lotus feet in the hearts of the fortunate devotees who have attained transcendental love. Here the word *caraṇa* refers to pastimes such as the *rāsa-līlā*, the remembrance of which is beneficial for devotees even today. The *rāsa-līlā* is exceptionally endearing.

Therefore this song comprises the method of remembering Kṛṣṇa's lotus feet that Rādhā can never forsake.

This fifth song, entitled *Madhuripu-ratna-kaṇṭhikā*, is composed in *laya chanda. Laya chanda* is characterized thus, *munir yagaṇair layam āmananti.*

Verse 10

गणयति गुणग्रामं भ्रामं भ्रमादपि नेहते
वहति च परीतोषं दोषं विमुञ्चति दूरतः ।
युवतिषु वलत्तृष्णे कृष्णे विहारिणि मां विना
पुनरपि मनो वामं कामं करोति करोमि किम् ॥१०॥

gaṇayati guṇa-grāmaṁ bhrāmaṁ bhramād api nehate
vahati ca parītoṣaṁ doṣaṁ vimuñcati dūrataḥ
yuvatiṣu valat-tṛṣṇe kṛṣṇe vihāriṇi māṁ vinā
punar api mano vāmaṁ kāmaṁ karoti karomi kim

Translation

"Kṛṣṇa has neglected you. So why are you increasingly vexed by attachment for him?" Rebuked in this way by her intimate companion, Rādhā replied, "My dear friend, Kṛṣṇa has abandoned me and now he is enjoying pastimes of ever-fresh love with many other young ladies. I know that it is futile to express my love for him. Still, what am I to do? My attachment for him is so powerful that it will not go away under any circumstances. I just go on enumerating his wonderful qualities. When I realize my eminence, I become maddened with ecstasy. I cannot be angry with him, even by mistake; and I feel satisfied when I overlook his faults. I ardently long for him at every moment. *Sakhi*, I cannot forget him. What am I to do?"

Commentary

Setting the scene for the sixth song, Rādhā begins an account of her private affairs by saying, "*Sakhi*, my heart is submissive to Kṛṣṇa, in spite of his philandering

with other women. Though he no longer wants me, I continue to remember his manifold virtues and I long for his association."

Bhrāmaṁ bhramād api nehate – Here the word *bhrāma* means anger. "My heart refuses to be angry with him, even unintentionally. I have no desire to see faults in him, such as his attachment for other heroines or his indifference to me. I remain completely satisfied with him. What am I to do?"

In this verse Śrī Rādhā is portrayed as the *utkaṇṭhitā nāyikā* who is characterized thus:

utkā bhavati sā yasyā
vāsake nāgataḥ priyaḥ
tasyānāgamane hetuṁ
cintayantyākulā yathā

A heroine who anxiously frets over the reason why her beloved has not come to her bedside is called *utkaṇṭhitā*.

This verse includes *hariṇī chanda*, *kriyaucitya*, *yamaka śabda alaṁkāra* and two *artha alaṁkāras*, namely *saṁśaya* and *dīpaka*. The present verse is the *puṣpikā* of the sixth song.

Scene Six

Song 6

The musical mode is *mālava rāga*. The rhythm moves quickly in *ekatālī tāla*.

निभृतनिकुञ्जगृहं गतया निशि रहसि निलीय वसन्तम् ।
चकितविलोकितसकलदिशा रतिरभसभरेण हसन्तम् ॥
सखि हे केशिमथनमुदारं
रमय मया सह मदनमनोरथभावितया सविकारम् ॥ध्रुवम् ॥११॥

प्रथमसमागमलज्जितया पटुचाटुशतैरनुकूलम् ।
मृदुमधुरस्मितभाषितया शिथिलीकृतजघनदुकूलम् ॥सखि हे०॥१२॥

किसलयशयननिवेशितया चिरमुरसि ममैव शयानम् ।
कृतपरिरम्भणचुम्बनया परिरभ्य कृताधरपानम् ॥सखि हे० ॥१३॥

अलसनिमीलितलोचनया पुलकावलिललितकपोलम् ।
श्रमजलसकलकलेवरया वरमदनमदादतिलोलम् ॥सखि हे० ॥१४॥

कोकिलकलरवकूजितया जितमनसिजतन्त्रविचारम् ।
श्लथकुसुमाकुलकुन्तलया नखलिखितघनस्तनभारम् ॥सखि हे० ॥१५॥

चरणरणितमणिनूपुरया परिपूरितसुरतवितानम् ।
मुखरविशृङ्खलमेखलया सकचग्रहचुम्बनदानम् ॥सखि हे० ॥१६॥

रतिसुखसमयरसालसया दरमुकुलितनयनसरोजम् ।
निःसहनिपततनुलतया मधुसूदनमुदितमनोजम् ॥सखि हे० ॥१७॥

श्रीजयदेवभणितमिदमतिशयमधुरिपुनिधुवनशीलम् ।
सुखमुत्कण्ठितगोपवधूकथितं वितनोतु सलीलम् ॥सखि हे० ॥१८॥

Verse 11

nibhṛta-nikuñja-gṛhaṁ gatayā niśi rahasi nilīya vasantam
cakita-vilokita-sakala-diśā rati-rabhasa-bhareṇa hasantam

sakhi he keśi-mathanam udāraṁ
ramaya mayā saha madana-manoratha-
bhāvitayā sa-vikāram (refrain) (1)

Translation

"O *sakhi*, Keśi-mathana Kṛṣṇa is never lacking in generosity when it comes to relieving the burning heat of Kāmadeva. What's more, his mind is also bewildered by attachment for me. My anxiety is mounting incessantly; how will my desire to unite with him be fulfilled? Arrange for our meeting immediately.

"Once, he went to a secluded forest bower at night in accordance with the plan we had discreetly arranged by hints and signals. In a mischievous mood, he concealed himself in the dense foliage of the forest just to observe my eagerness to meet him and my agony in his absence. I began to look around with tired, fearful eyes, immersed in anxiety and thinking 'Oh, when will he come?' Then he suddenly delighted me with the nectar of his amorous laughter.

"Kṛṣṇa is munificent and he is the killer of the Keśī demon. My yearning for passionate love-play has reached the utmost limit and I am prepared to perform all the activities of union. So my dear friend, arrange for Śrī Kṛṣṇa to fulfil his ambitions with me at once."

Commentary

Burning in a fever of transcendental lust, Rādhā reveals her desire to meet Kṛṣṇa. She begins by disclosing the details of how she had pleased him by her love-play on a previous occasion. This pastime is full of the most profound mysteries.

Sakhi! ramaya keśi-mathanam udāram mayā saha – "*Sakhi*, arrange for me to delight in love with Keśi-niṣūdana." Here Rādhā expresses a desire for her own happiness. The definition of pure devotion prohibits self-interest, so why does she have such a desire? The cowherd maidens have renounced everything

to love Kṛṣṇa. They are devoid of even the slightest trace of self-centred desire. Nevertheless, if the intense hankering of the hero and heroine is not mutual, *prema* will not fully manifest. The heroine must show her *anurāga* to awaken the desire for love in the heart of the hero. This is the nature of *prema*.

The defect of incompatibility (*rasābhāsa*) arises if *prema* is one-sided. It is stated:

anurāgo 'nuraktāyāṁ
rasāvaha iti sthitiḥ
abhāve tv anurāgasya
rasābhāsaṁ jagur budhāḥ

It is the opinion of learned authorities that *rasa* is nourished by a woman's eagerness for love, whereas *rasābhāsa* occurs in the absence of such *anurāga*.

Therefore, Rādhā's keen desire for Kṛṣṇa acts to increase *rasa*.

"*Sakhi*, the very first time Kṛṣṇa enjoyed with me, he realized the bliss of making love. Now that we are apart, I constantly remember the happiness of our amorous play. The erotic sentiment (*madana-rasa*) makes me distraught with impatience. Separation from Kṛṣṇa has become intolerable. *Sakhi*, arrange my union with him at once!"

In this way the poet has portrayed Rādhā's *anurāga* for Kṛṣṇa and Kṛṣṇa's *anurāga* for Rādhā. If an author introduces the subject of union before depicting mutual *anurāga*, the defect of *rasābhāsa* occurs.

Sa-vikāram – Śrī Rādhā says, "I have experienced the transformations of *kāma*." When a woman's lust is aroused, she devises an excuse to show her navel, breasts and other parts of her body. As stated in the commentary entitled *Rasika-sarvasva*:

nābhī mūla kucodara prakaṭanavyājena yad yoṣitāṁ
sākāṁ kṣaṁ muhur-īkṣaṇaṁ skhalitatā nīvīnibandhasya ca
keśa-bhraṁsana saṁyamau cakamitur mitrādi sandarśanaiḥ
saubhāgyādi guṇa praśasti kathanaiḥ tat sānurāgeṅgikatam

When a woman is aroused, her gestures are full of anurāga. For example, she creates an opportunity to show her navel, breasts and abdomen; she repeatedly glances towards her beloved with desire in her eyes; her undergarments begin to loosen; the arrangement of her hair slips and she tries to fix it; she carefully observes all the activities of her beloved's friends and she praises his good fortune and virtues along with them.

"O *sakhi*, I am guilty of all these love-laden gestures. Arrange my meeting with Śrī Kṛṣṇa at once."

The phrase *madana-manoratha-bhāvitayā* means, "Desires born from the *kāma* in the core of my heart are now fully mature."

ceṣṭā bhavati pūnnāryo
raty-utthānāti-saktayoḥ
sambhogo vipralambhaś ca
sa śṛṅgāro dvidhā mataḥ

When a man and a woman who are intensely attached to each other perform romantic activities to stimulate each other's desires for union, the amorous mood is of two types, namely meeting (*sambhoga*) and separation (*vipralambha*).

"Just as I, the separated lover, long for Kṛṣṇa, he also longs for me. O *sakhi*, take me to him at once!" In this instance, *śṛṅgāra-rasa* is complete.

Śrī Rādhā says, "When I arrived at the secluded *kuñja* in the dead of night, not seeing Śyāmasundara, I began to look around in great anxiety. At that time, he was observing my eagerness from his hiding place in a dense grove.

"When I began to search for him with fearful eyes, he illuminated all directions with merriment by suddenly appearing right in front of me and laughing heartily out of enthusiasm for lovemaking. O *sakhi*, take me to him at once!"

Verse 12

prathama-samāgama-lajjitayā paṭu-cāṭu-śatair anukūlam
mṛdu-madhura-smita-bhāṣitayā śithilī-kṛta-jaghana-dukūlam
sakhi he keśī-mathanam udāraṁ... (2)

Translation

"Seeing me so naive and gullible due to the natural embarrassment that occurs during one's first amorous encounter, he employed a succession of courteous words and humble entreaties to abate my shyness. Enchanted by his flattering words, I smiled softly and sweetly and began to converse with him. Just then that cunning Kṛṣṇa suddenly removed the cloth from my hips. O *sakhi*, immediately arrange for me to meet with him!"

Commentary

Śrī Rādhā tells her friend, "This was not my first intimate meeting with Kṛṣṇa. Nevertheless, I feigned the shyness of a heroine on the occasion of her first union. Noting my temperament, Kṛṣṇa spoke words of flattery just to make me agreeable to his intentions. Delighted by his sweet-talk, I smiled sweetly in return and politely conversed with him. As soon as he saw that I was favourably disposed to him, he suddenly opened my lower cloth.

"I want to be united in amorous love with Kṛṣṇa. O *sakhi*, arrange for me to meet with him at once!"

The phrase *prathama-samāgama* – first union – implies that the sublime mellow of coition is always experienced in newer and newer ways.

Verse 13

kisalaya-śayana-niveśitayā ciram urasi mamaiva śayānam
kṛta-parirambhaṇa-cumbanayā parirabhya kṛtādhara-pānam
sakhi he keśī-mathanam udāraṁ... (3)

Translation

"He made me lie down upon a charming bed of soft, fresh flowers and then, with great pleasure, he laid so radiantly upon my heart. I kissed him and embraced him deeply. Moreover, he embraced me and repeatedly drank the nectar of my lips under the powerful influence of *anaṅga-rasa*. O *sakhi*, he is dearer to me than my very life. Take me to meet with him at once."

Commentary

"*Sakhi*, in the appointed place, Kṛṣṇa made me lie down upon a bed made of soft flowers. After that he enjoyed lovemaking upon my bosom for a long time. I would embrace and kiss him and he would also embrace me and drink the nectar of my lips at the same time. O *sakhi*, arrange for me to meet with Śrī Kṛṣṇa at once."

Kṛta-parirambhaṇa – The author of *Rasa-mañjarī* comments that this position is called *kṣīra-nīra āliṅgana* on the basis of evidence from *Pañcasāyaka*. The author of *Rasika-priyā* considers this type of embrace to be *tila-taṇḍula āliṅgana* and gives evidence from his *Koka-śāstra*.

Verse 14

alasa-nimīlita-locanayā pulakāvali-lalita-kapolam
śrama-jala-sakala-kalevaraṇyā vara-madana-madād ati-lolam
sakhi he keśī-mathanam udāraṁ... (4)

Translation

"From the sudden, unexpected surge of rapture within the pleasure of passionate love with him, my eyes became tired and closed. Kṛṣṇa's cheeks assumed an extraordinary charm and loveliness from the joy of this love-play. Although he was already intoxicated by the mellows of amorous union, seeing my attractive body exhausted and dripping with perspiration, he became even more agitated by the desire to taste *anaṅga-rasa*. O *sakhi*, quickly arrange for me to meet with Śrī Kṛṣṇa!"

Commentary

"*Sakhi*, my body became tired and my eyes closed from the exhaustion that follows in the wake of sexual pleasure. My whole body was wet with drops of perspiration indicative of my lusty thoughts. Seeing me in that condition, the intense passion in Kṛṣṇa's heart caused his jubilation to escalate, which in turn creating an enthralling lustre on his cheeks. He was immersed in the immensely powerful bliss of erotic love. By beholding my vine-like body, he suddenly became agitated. O *sakhi*, arrange for me to meet with him!"

Profuse perspiration on Śrī Rādhā's body from the ecstasy of lovemaking reveals the climax of her previously experienced delight.

Verse 15

kokila-kalarava-kūjitayā jita-manasija-tantra-vicāram
ślatha-kusumākula-kuntalayā nakha-likhita-ghana-stana-bhāram
sakhi he keśī-mathanam udāraṁ... (5)

Translation

"Śrī Kṛṣṇa is thoroughly conversant with the confidential theories found in authentic manuals on the techniques of lovemaking (*rati-śāstra*) and he also practises their rites. At the time of amorous union with Kṛṣṇa, I cried out like a cuckoo. My braid opened and the arrangement of flower blossoms slipped and fell from my hair. I don't know what he was writing on my large, round breasts with the scratching of his fingernails. O *sakhi*, arrange for me to meet with my dearmost Śrī Kṛṣṇa at once!"

Commentary

Rādhā is describing her experience of union with Kṛṣṇa according to the principles of *tantra*. At the time of making love, she used to murmur like a cuckoo.

The author of *Rasika-sarvasva* has stated, *kalarava śabdaḥ pārāvata paryāyaḥ* – "When a heroine is being kissed and stimulated in various ways by her lover, her breathing becomes erratic and she makes a sound similar to the

cooing of birds like the cuckoo or pigeon, thus expressing the sudden thrill of pleasurable sensations."

"Kṛṣṇa used to seize me by the hair, kiss me and drink the nectar of my lips. At the height of our love-games, he used to make nail-marks on my large, firm breasts. *Sakhi*, arrange for me to meet with him at once!"

Verse 16

caraṇa-raṇita-maṇi-nūpurayā paripūrita-surata-vitānam
mukhara-viśṛṅkhala-mekhalayā sa-kaca-graha-cumbana-dānam
sakhi he keśī-mathanam udāraṁ... (6)

Translation

"As we enjoyed amorous play, the jewel-studded ankle-bells on my feet rang out with the sound '*runjhun*'. Although my waist-bells were very talkative, they gradually came undone. Unite me at once with that Śrī Kṛṣṇa who catches me by the hair, repeatedly kisses my face and engages in sensual games to the fullest extent."

Commentary

"When Śrī Kṛṣṇa performed such endearing love-play, the jewelled ankle-bells on my feet would jingle. At first the sash of bells around my waist used to chime, but later it would break and fall silent. He used to catch my hair and kiss me. O *sakhi*, unite me with him at once."

Verse 17

rati-sukha-samaya-rasālasayā dara-mukulita-nayana-sarojam
niḥsaha-nipatita-tanu-latayā madhusūdanam udita-manojam[5]
sakhi he keśī-mathanam udāraṁ... (7)

Translation

"While enjoying with him, I gradually became exhausted from the experience of intense sexual pleasure. All my limbs became languid and my vine-like body was incapacitated by the vigorous exertion of making love. I finally fell lifeless and inert. Kṛṣṇa's slightly open lotus eyes were soaked in the mellows of Cupid and incomparable erotic transformations played incessantly within his mind. O *sakhi*, unite me with my dearest Śrī Kṛṣṇa at once."

Commentary

After being submerged in the experience of amorous pleasure, Rādhā became weary and Kṛṣṇa half-closed his lotus eyes. A bumblebee generally sits on all the flowers one by one and drinks their nectar, but when he sees the excellence of the lotus flower, he becomes deeply attached to it and cannot leave. He becomes madly intoxicated by drinking its nectar and then takes rest therein. Similarly,

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[5] *alasā* means *mantharā*. It is stated – *rati-sukha-samaye dvayor eka-kālaṁ retaḥ kaṇa kṣaraṇa samaye yo rasaḥ tad ekāgrī bhāvas tena alasā mantharā.*
dara-mukulite means "slightly closed".
niḥsahā means *asamarthaḥ*, "incapable".
udita-manojam means "fully risen lust".
nipatita-tanu-latā meaning "fallen vine-like body" indicates *viparīta-rati*, the lovers' role reversal in which the heroine assumes an active, dominant position above the hero.
asamarthā – cyuti kālottarāvasthā ity arthaḥ
Bharata Muni has stated:

aṅge svedaḥ ślathatvaṁ ca
keśa-vastrādi saṁvṛtti
jāte cyuti sukhe nāryā
virāmecchā ca gamyate

although Madhusūdana Śrī Kṛṣṇa drinks the nectar of all the flower-like *gopīs*, impelled by his deep attachment for the lotus-like Rādhā, he abandons them all. She becomes his resting place because he can experience the full ecstasy of all amorous pleasures only with her. Moreover, when Rādhā experiences Kṛṣṇa's dexterity in passionate love, her attachment for him also intensifies.

Today, Śrī Rādhā enjoyed loving pastimes with Śrī Hari within her mind. By remembering her previous experiences, she became overwhelmed with anxiety and said to her friend, "O *sakhi*, arrange for me to meet with Śrī Kṛṣṇa at once!"

Verse 18

śrī-jayadeva-bhaṇitam idam atiśaya-madhuripu-nidhuvana-śīlam
sukham utkaṇṭhita-gopa-vadhū-kathitaṁ vitanotu sa-līlam
sakhi he keśī-mathanam udāraṁ... (8)

Translation

This erotic narration composed by Śrī Jayadeva portrays Śrī Kṛṣṇa's excessive amorous passion as described by the anxious and impatient heroine in the torment of her separation. May it increase the auspiciousness of all devotees who recite and hear it.

Commentary

In conclusion, Śrī Jayadeva says, "Although I have presented this song, the details were revealed by Rādhā to her intimate friend. Therefore the narrator of this song is actually Śrī Rādhā. She has elaborately described Kṛṣṇa's prowess in love-play."

When memories of her pastimes with Kṛṣṇa awakened, Rādhā's mind became unsteady. In this state, she revealed the content of her heart to her companion for the sake of meeting with Śyāmasundara.

Śrī Rādhā is referred to as *nidhuvana-nāgarī* because she is also expert in sensuality. May this description of her passionate games and loving thirst for Śrī Kṛṣṇa bestow auspiciousness upon all.

This sixth song of *Śrī Gīta-govinda* is entitled *Akleśa-keśava-kuñjara-tilaka*. The whole song is permeated with *vipralambha-śṛṅgāra-rasa*. The metre is *laya chanda*.

Verse 19

हस्तस्रस्तविलासवंशमनृजुभ्रूवल्लिमद्वल्लवी-
वृन्दोत्सारिदृगन्तवीक्षितमतिस्वेदार्द्रगण्डस्थलम् ।
मामुद्वीक्ष्य विलज्जितस्मितसुधामुग्धाननं कानने
गोविन्दं व्रजसुन्दरीगणवृतं पश्यामि हृष्यामि च ॥१९॥

hasta-srasta-vilāsa-vaṁśam anṛju-bhrū-vallimad-ballavī-
vṛndotsāri-dṛganta-vīkṣitam ati-svedārdra-gaṇḍa-sthalam
mām udvīkṣya vilajjita-smita-sudhā-mugdhānanaṁ kānane
govindaṁ vraja-sundarī-gaṇa-vṛtaṁ paśyāmi hṛṣyāmi ca

Translation

"O *sakhi*, Śrī Kṛṣṇa was romancing with the cowherd girls, whose arched eyebrows resemble attractive creepers, and casting his glance upon their charming limbs. Though he was surrounded by a throng of beautiful cowherd damsels, he made them retreat to a distant place by a motion of his eyes. As soon as Kṛṣṇa saw me, he was struck with wonder. His mind became obsessed with amorous desires, causing his flute to fall from his delicate hands and his forehead to become moist with perspiration. His face blossomed with the nectar of a bashful smile. I feel an indescribable bliss on seeing his reaction."

Commentary

There are three types of realization at the time of separation: remembrance (*smaraṇa*), internal vision (*sphūrti*) and direct audience (*āvirbhāva*). Śrī Rādhā first experienced *smaraṇa*. When her mood intensified to the state of *sudīpta-mahābhāva*, pastimes manifested automatically within her heart. Now her realization is *sākṣāt anubhava*, a direct experience.

She tells her friend, "*Sakhi*, look! I am laughing and I feel overjoyed to see Govinda graciously present in this forest of Vraja along with the beautiful *gopīs*."

The *sakhī* asked, "Hey bewildered one! Why are you in bliss when Kṛṣṇa has abandoned you to enjoy with other *gopīs*?"

Rādhā replied, "He will become so embarrassed when he notices that I am there. His own guilty conscience will make him sweat profusely and his cheeks will become wet with perspiration. When he sees my ecstatic symptoms (*sāttvika-bhāva*), ecstatic symptoms will also erupt on his limbs. His flute will slip from his hands in shame. The cowherd girls of Vraja have attractive creeper-like eyebrows. But he will repel them from his intimate proximity with a gesture of his eyebrows. Then his face will become utterly enchanting, enhanced by his mild smile. When I behold my dearmost beloved in this way, I will certainly feel the utmost bliss. *Sakhi*! When, oh when will I meet my darling Śrī Kṛṣṇa in this way?"

This verse includes *śārdūla-vikrīḍita chanda*, *dīpaka* and *lāṭānuprāsa alaṅkāras*, *vipralambha-śṛṅgāra-rasa* and *pāñcālī rīti*. The hero is *dakṣiṇa nāyaka*.

Verse 20

दुरालोकस्तोकस्तबकनवकाशोकलतिका-
विकासः कासारोपवनपवनोऽपि व्यथयति ।
अपि भ्राम्यद्भृङ्गीरणितरमणीया न मुकुल-
प्रसूतिश्चूतानां सखि शिखरिणीयं सुखयति ॥ २० ॥

durāloka-stoka-stabaka-navakāśoka-latikā-
vikāsaḥ kāsāropavana-pavano 'pi vyathayati
api bhrāmyad-bhṛṅgī-raṇita-ramaṇīyā na mukula-
prasūtiś cūtānāṁ sakhi śikhariṇīyaṁ sukhayati

Translation

"*Sakhi*, now there is no way that my mind can be satisfied in separation from Kṛṣṇa. Look! The radiant beauty of this slightly blossomed new *aśoka* vine is like a spear piercing my eyes. The breeze wafting from the groves on the shore of this lake also inflicts pain upon every limb of my body. Even the beautiful drone of the bumblebees as they wander in all directions is not pleasing to me. The mango trees are all the more captivating with their humming bumblebees, yet the fresh blossoms sprouting from their branch-tips also do not make me happy."

Commentary

Describing excitants (*vibhāvas*) of love in separation, Rādhā tells her intimate friend, "It has become difficult to look at the *aśoka* trees during this spring season. The new buds inflame the fire of separation. The breeze moving through the lakeside groves causes *aśoka-latās* to bloom in tiny clusters. This is also torturous."

The word *durāloka* is derived thus, *duḥkhena āloka avalokanam yasyā 'sau.*

"Buds are sprouting on the branch-tips of the mango trees and the humming bees are hovering around them. These buds made me happy when I met with Śrī Kṛṣṇa, but now they make me sad."

The phrase *bhrāmyad-bhṛṅgī*, "wandering bees", indicates that Śrī Rādhā is pointing to the bumblebees, thereby revealing that she has no desire for any male person other than Kṛṣṇa. He is the only desirable male in her eyes.

This verse includes *samuccaya* and *anuprāsa alaṅkāras*, *kriyaucitya* and *vipralambha-śṛṅgāra-rasa*. The *rīti* is *māgadhī* and *gauḍīyā*. Appropriately the metre is *śikhariṇī chanda*.

Verse 21

साकूतस्मितमाकुलाकुलगलद्धम्मिल्लमुल्लासित-
भ्रूवल्लीकमलीकदर्शितभुजामूलार्द्धदृष्टस्तनम् ।
गोपीनां निभृतं निरीक्ष्य गमिताकाङ्क्षःश्चिरं चिन्तय-
नन्तर्मुग्धमनोहरं हरतु वः क्लेशं नवः केशवः ॥ २१ ॥

sākūta-smitam ākulākula-galad-dhammillam ullāsita-
bhrū-vallīkam alīka-darśita-bhujā-mūlārddha-dṛṣṭa-stanam
gopīnāṁ nibhṛtaṁ nirīkṣya gamitākāṅkṣaś ciraṁ cintayan
antar mugdha-manoharaṁ haratu vaḥ kleśaṁ navaḥ keśavaḥ

Translation

The *gopīs'* smiles conveyed their intentions so clearly that even a naive person would be attracted. Their braids loosened as the pores of their skin thrilled with intense *kāma*. Kṛṣṇa gazed at their breasts as they showed them off by raising their arms. Yet such gestures were to no avail. Kṛṣṇa reflected deeply for a long time, gradually destroying his last aspirations for the company of the *gopīs*. Now he is exhilarated exclusively by Rādhā's emotions and his astonishment increases at every new moment. May that youthful Keśava destroy the sufferings of you all.

Commentary

The great poet, Śrī Jayadeva, bestows a benediction upon all devotees in this, the final verse of Act Two. "Śrī Kṛṣṇa is extremely discerning. He carefully deliber-

ated upon four gestures made by various *gopīs*. Even a half-wit could decipher the common motive – seduction."

(1) *Sākūta-smitam* – Although the *gopīs'* smiling is natural, it also conveys intentions. Their smiles were obviously amorous desire in disguise. It is only natural for an impassioned woman to extend seductive gestures when she sees a young man.

(2) *Ākulākula-galad-dhammilam* – The *gopīs'* braids were loosened by bodily transformations such as horripilation due to intense lust.

(3) Their eyes became restless with amorous desire on seeing Kṛṣṇa.

(4) Although there was no reason to expose their armpits or raise their hands, they would use excuses such as artificially yawning as opportunities to show Kṛṣṇa their uplifted breasts.

Śrī Kṛṣṇa is highly discerning. He deliberated on these activities within his heart and decided that they were all in vain because no one can ever be compared with Rādhā. May Śrī Keśava, who is praised in this way by his devoted servants, dispel the sorrows of all his devotees.

This verse includes *samuccaya*, *āśīḥ* and *parikara alaṅkāras*. The *chanda* is *śārdūla-vikrīḍita*.

Thus ends the Bālabodhinī-prakāśa *commentary on Act Two of* Śrī Gīta-govinda*, entitled* Akleśa-keśava.

॥ तृतीयः सर्गः॥

।मुग्धमधुसूदनः।

Act Three

— mugdha-madhusūdanaḥ —

Madhu's Śłayer Bewildered

Scene Seven

Verse 1

कंसारिरपि संसारवासनाबन्धशृङ्खलाम् ।
राधामाधाय हृदये तत्याज व्रजसुन्दरीः ॥१॥

kaṁsārir api saṁsāra-
vāsanā-bandha-śṛṅkhalām
rādhām ādhāya hṛdaye
tatyāja vraja-sundarīḥ

Translation

As Kṛṣṇa, the enemy of Kaṁsa, remembered the intimate love expressed previously by Rādhā, he realized that it was the very essence of the highest devotion. His heart was bound by the chain of worldly desire, embodied in the form of Rādhā. Therefore, considering the love of the other voluptuous maidens of Vraja to be insignificant, he abandoned them all.

Commentary

Acts One and Two describe the excellence of Rādhā and Mādhava, concluding with a vivid portrayal of Rādhā's loving thirst and eagerness for Kṛṣṇa. Now, in the beginning of Act Three, the author demonstrates Śrī Kṛṣṇa's thirst and eagerness for Rādhā.

Memories of the autumnal dance (*sāradīya-rāsa-līlā*) suddenly awakened in Kṛṣṇa's heart. He remembered how he had left the other *gopīs* in the arena of the *rāsa* dance and had met alone with Śrī Rādhā. He remembered how he had nourished her affection by arranging and decorating her hair. Now in the absence of Rādhā, the anguish of separation awakened in his heart. Therefore he abandoned the company of the other attractive *gopīs* of Vraja.

Kaṁsāri – Śrī Kṛṣṇa is the enemy of the evil king, Kaṁsa. Alternatively, *kaṁ sukhaṁ sārayati vistārayati kaṁsāriḥ* – "He who expands one's happiness, namely Bhagavān Śrī Kṛṣṇa, is called Kaṁsāri."

Saṁsāra-vāsanā-bandha-śṛṅkhalām – When the word *saṁsāra* is interpreted as a compound of *samyak* (complete) and *sāra* (essence), then it refers to the delightful and endearing *madhura-rasa*. Therefore, the tendency to remain always preoccupied with *madhura-rasa* is called *saṁsāra-vāsanā*. Rādhā is the binding fetter (*śṛṅkhalā*) in the *rāsa* dance because she keeps Kṛṣṇa under her control.

When a man of fine discrimination ascertains the identity of the most essential substance by comparison with the alternatives, he naturally abandons everything else to zealously pursue his desired object. Then that superlative object becomes his exclusive shelter. Similarly, Śrī Kṛṣṇa has directly abandoned all the other *gopīs* and accepted Rādhā as his exclusive shelter.

Vraja-sundarīḥ – The plural declension indicates that Kṛṣṇa has forsaken many elegant young ladies in the anguish of separation from Rādhā. This reveals his excessive *anurāga* for her.

The metre of this verse is *anuṣṭubh*.

Verse 2

इतस्ततस्तामनुसृत्य राधिका-
मनङ्गबाणव्रणखिन्नमानसः ।
कृतानुतापः स कलिन्दनन्दिनी-
तटान्तकुञ्जे विषसाद माधवः ॥ २ ॥

itas tatas tām anusṛtya rādhikām
anaṅga-bāṇa-vraṇa-khinna-mānasaḥ
kṛtānutāpaḥ sa kalinda-nandinī-
taṭānta-kuñje viṣasāda mādhavaḥ

Translation

As the arrows of Kāmadeva tore him apart, Śrī Kṛṣṇa condemned himself, "Alas! Why did I neglect Śrī Rādhā? How will I meet her again?" He searched extensively to find her, but without success. Finally, in despair, he entered a secluded grove on the Yamunā riverside and began to repent.

Commentary

Kṛṣṇa's realizations are being described. He feels the same way that Rādhā was feeling in separation from him. Although all the beautiful *gopīs* were willing, he was indifferent to their service. The fact that his sweetheart was actually present somewhere nearby made him all the more despondent. He thought, "Today I could not properly respect Śrī Rādhā, so she must have gone to a bower on the Yamunā riverside." He began to look in one grove after another. After searching extensively, hopelessness oppressed him to the point of giving up. "If only I had consoled Rādhā with humble words, she would not have left."

In this way Kṛṣṇa sank to the depths of despair, stricken by the arrows of Cupid and burning in the fire of guilt.

Mādhavaḥ – *mā* (Lakṣmī) + *dhava* (pati) = Lakṣmīpati, the husband of the goddess of fortune. This name of Kṛṣṇa has a specific significance in this context: *mā* (Rādhā) + *dhava* (priyatama) = Mādhava, who is dearer to Rādhā than her life's breath, and whose anxiety in separation from her is the emblem of her immense fortune.

The metre of this verse, *vaṁśasthavila chanda*, is defined thus: *vadanti vaṁśasthavilaṁ ja-tau ja-rau.*

Śong 7

The musical mode is *gurjarī rāga*; the rhythm, *yati tāla.*

मामियं चलिता विलोक्य वृतं वधूनिचयेन ।
सापराधतया मयापि न वारितातिभयेन ॥
हरिहरि हतादरतया गता सा कुपितेव ॥ध्रुवम् ॥३॥

किं करिष्यति किं वदिष्यति सा चिरं विरहेण ।
किं धनेन जनेन किं मम जीवितेन गृहेण ॥हरिहरि० ॥४॥

चिन्तयामि तदाननं कुटिलभ्रु कोपभरेण ।
शोणपद्ममिवोपरि भ्रमताकुलं भ्रमरेण ॥हरिहरि० ॥५॥

तामहं हृदि सङ्गतामनिशं भृशं रमयामि ।
किं वनेऽनुसरामि तामिह किं वृथा विलपामि ॥हरिहरि० ॥६॥

तन्वि खिन्नमसूयया हृदयं तवाकलयामि ।
तन्न वेद्मि कुतो गतासि न तेन तेऽनुनयामि ॥हरिहरि० ॥७॥

दृश्यसे पुरतो गतागतमेव मे विदधासि ।
किं पुरेव ससम्भ्रमं परिरम्भणं न ददासि ॥हरिहरि० ॥८॥

क्षम्यतामपरं कदापि तवेदृशं न करोमि ।
देहि सुन्दरि दर्शनं मम मन्मथेन दुनोमि ॥हरिहरि० ॥९॥

वर्णितं जयदेवकेन हरेरिदं प्रवणेन ।
किन्दुबिल्वसमुद्रसम्भवरोहिणीरमणेन ॥हरिहरि० ॥१०॥

Verse 3

mām iyaṁ calitā vilokya vṛtaṁ vadhū-nicayena
sāparādhatayā mayāpi na vāritāti-bhayena

hari! hari! hatādaratayā gatā sā kupiteva (refrain) (1)

Translation

"When Rādhā saw me surrounded by cowherd damsels, she became indignant and departed. I thought, 'I have committed an offence', so I became fearful and could not muster the courage to stop her from leaving. Alas! She left in a huff because I had disrespected her."

Commentary

Śrī Kṛṣṇa expresses his deep disappointment by the exclamation *hari! hari!*

"Alas! What a terrible calamity. On seeing me surrounded by a throng of elegant *gopīs*, Rādhā deserted me. She feels neglected and disrespected. Although she always reigns in my heart as my most beloved, and although she abounds with all desirable virtues, and although her love for me has never been surpassed, still I offended her. Therefore I was nervous and hesitated to pacify her. Feeling insulted, she became annoyed with me and left, and now I am very sorry about what happened."

Verse 4

kiṁ kariṣyati kiṁ vadiṣyati sā ciraṁ viraheṇa
kiṁ dhanena janena kiṁ mama jīvitena gṛheṇa
hari! hari! hatādaratayā... (2)

Translation

"She has been suffering from the devastating heat of separation for a long time, so I cannot predict her behaviour. What will she do? What will she say?

Alas! In the absence of Rādhā, my wealth, my relatives, my life, my home and everything seem worthless."

Commentary

Śrī Kṛṣṇa is describing his own condition of separation. "Whatever I am feeling in separation from Rādhā, she must also be feeling. How much anxiety and distress she must be going through. And my offence is the cause of this pain. She is suffering so much because of me. I do not know how she will express her anger, jealousy and other feelings when I meet her again. What will she tell her intimate friends? She must be making allegations against me, saying, 'He is so cruel and heartless'. On the other hand, I will say, 'O Rādhā, without you – my prosperity, my associates, my herds of cows and my good home – everything seems insignificant to me.'"

Verse 5

cintayāmi tad-ānanaṁ kuṭila-bhru kopa-bhareṇa
śoṇa-padmam ivopari bhramatākulaṁ bhramareṇa
hari! hari! hatādaratayā... (3)

Translation

"I feel as if I am directly beholding the face of Śrī Rādhā, with its arched creeper-like eyebrows. Her angry face resembles a red lotus flower surrounded by hovering bumblebees."

Commentary

Kṛṣṇa says, "Now I am remembering Rādhā's lotus face. Her eyebrows must have become even more arched now that she is annoyed. Her face is usually fair but now it must be red with anger. That dejected face is enhanced by her beautiful curved eyebrows that resemble a row of black bumblebees hovering over a red lotus flower."

This verse is an example of *vākyārthopamā alaṅkāra.*

Verse 6

tām ahaṁ hṛdi saṅgatām aniśaṁ bhṛśaṁ ramayāmi
kiṁ vane 'nusarāmi tām iha kiṁ vṛthā vilapāmi
hari! hari! hatādaratayā... (4)

Translation

"Alas! When I continuously realize the direct presence of Rādhā and deeply embrace her in the temple of my heart, why am I uselessly lamenting over her and why am I repeatedly searching for her from forest to forest?"

Commentary

In separation, when Kṛṣṇa attains a vision (*sphūrti*) of Rādhā in the core of his intensely anguished heart, he says, "Śrī Rādhā is my most dearly beloved and she resides in the temple of my mind all day and night. I incessantly relish an abundance of amorous pastimes with her in my heart. She is never separated from me. If she is not to be found in the forest, then what profit lies in searching for her there. And if I see her here in my heart, then what is the point of lamenting."

Verse 7

tanvi khinnam asūyayā hṛdayaṁ tavākalayāmi
tan na vedmi kuto gatāsi na tena te 'nunayāmi
hari! hari! hatādaratayā... (5)

Translation

"O delicate woman with a slender waist, it seems that your heart is contaminated with jealousy. But what can I do? You proudly left in a huff. What kind of humble supplication should I offer to dispel your indignation? I have no idea."

Commentary

Śrī Kṛṣṇa is distraught in his condition of separation from Rādhā. When a *sphūrti* of Rādhā suddenly became visible, Kṛṣṇa began to speak as if she were directly before him, addressing her, "O slender-waisted woman" (*tanvi*).

"O Rādhā, I abandoned you to enjoy pastimes with other *vraja-gopīs*. Your heart is now polluted by jealousy towards them because you consider yourself superior. Your heart is depressed because you are superimposing faults upon me. You have left this place to go somewhere else. What can I do about that? If I knew where you had gone, I would touch your feet, pacify you and beg for forgiveness."

Verse 8

dṛśyase purato gatāgatam eva me vidadhāsi
kiṁ pureva sa-sambhramaṁ parirambhaṇaṁ na dadāsi
hari! hari! hatādarataya... (6)

Translation

"Alas! It seems that you are repeatedly coming and going. Why do you not impetuously embrace me as you did before, being impelled by the exhilaration of love?"

Commentary

"O my darling Kṛśāṅgi, I am seeing you come and go before my eyes; not more than that. You are just coming and going. Why are you not binding me in the ropes of your embrace today? Why have you become so cruel?"

It is true that when a lonely man's despair reaches its highest point, so does the intensity of his contemplation. At that time it seems as if his lover is actually present before him. Now Kṛṣṇa has become so desperate in the absence of Rādhā that his meditation has culminated in directly perceiving her before his eyes. It appears to him that Rādhā and only Rādhā is everywhere, in all directions. She is here; she is there. Only Rādhā appears to him in every aspect of existence.

Verse 9

kṣamyatām aparaṁ kadāpi tavedṛśaṁ na karomi
dehi sundari darśanaṁ mama manmathena dunomi
hari! hari! hatādaratayā... (7)

Translation

"O beautiful one, please forgive me. I will never offend you again. Allow me to see you at once. I am reeling from the pain inflicted by Kandarpa."

Commentary

The poet is revealing the ultimate limit of Kṛṣṇa's despondency. A vision of Rādhā began to manifest in his heart. In her presence, he is accepting her as his object of worship by saying, "O Rādhā, please forgive my offences. Whatever happened, kindly forget about it. I will never commit such an offence in the future. Please give me your *darśana.* I am your dearest one. Do not leave my sight. In separation from you I am being scorched by the heat of amorous desires."

In this song Śrī Kṛṣṇa is *dhīra-lalita nāyaka.* The prominent *rasa* is *vipralambha-śṛṅgāra* arising from mutual *anurāga.*

Verse 10

varṇitaṁ jayadeva-kena harer idaṁ pravaṇena
kindubilva-samudra-sambhava-rohiṇī-ramaṇena
hari! hari! hatādaratayā... (8)

Translation

Śrī Jayadeva appeared in the village of Kindubilva just as the moon appears from the ocean. He has humbly collected Śrī Kṛṣṇa's expressions of sorrow in the form of this song.

Commentary

Śrī Jayadeva has described Kṛṣṇa's lamentation in separation from Rādhā with profound humility. Just as the moon rises from the ocean, the poet Jayadeva has appeared in the village of Kindubilva. Śrī Jayadeva is known as Pīyūṣavarṣī, "one who showers nectar". This is also a name for Rohiṇī-ramaṇa, the moon. Just as everyone is delighted by the moon, this song is bound to delight everyone.

Verse 11

हृदि बिसलताहारो नायं भुजङ्गमनायकः
कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः ।
मलयजरजो नेदं भस्म प्रियारहिते मयि
प्रहर न हरभ्रान्त्यानङ्ग क्रुधा किमु धावसि ॥११॥

hṛdi bisa-latā-hāro nāyaṁ bhujaṅgama-nāyakaḥ
kuvalaya-dala-śreṇī kaṇṭhe na sā garala-dyutiḥ
malayaja-rajo nedaṁ bhasma priyā-rahite mayi
prahara na hara-bhrāntyānaṅga krudhā kim u dhāvasi

Translation

"Hey Anaṅga! Are you inflicting pain on me with such fury because you think that I am Lord Śiva? Why have you become so harsh? This is not the king of snakes, Vāsukī, upon my chest. It is actually a necklace made of lotus stems. The blueness of my throat is not the effect of poison, but a garland of blue lotus flowers. This is not ash from a funeral pyre smeared on my body. It is sandalwood paste applied in the absence of my beloved. So go away! You have caught me by mistake, so stop unnecessarily raining your terrible arrows upon me. Why are you running after me in such a rage? And look! Lord Śiva lives happily with half of his body united with Pārvatī, whereas I am far from united with Rādhikā – I don't even know where she is."

Commentary

In separation from his dearest Śrī Rādhā, Kṛṣṇa's heart is devastated. He feels that Kāmadeva must have mistaken him for Lord Śiva. Why else would he attack so vehemently with his invincible arrows? Helplessly overpowered, Kṛṣṇa calls out, "Hey Anaṅga, look! How happily Lord Śiva lives, half his body united with his beloved Pārvatī. However, what to speak of being united with Rādhikā, who is dearer to me than my own breath, I do not even know where she is."

Śrī Kṛṣṇa is experiencing a *sphūrti* of Rādhā in the agony of the burning sensation caused by Cupid, the god of amorous love. Therefore he directly says, "Hey Anaṅga! Why are you furious with me for no reason and running after me, just to beat me incessantly under the misconception that I am Lord Śiva? This garland looks like a snake but it is actually nothing but a necklace of lotus fibres. You have mistaken the line of blue lotuses on my neck for the blueness caused by poison on the neck of Lord Śiva. This is not ash you see on my body. It is Malaya sandalwood paste smeared upon my body to relieve the heat of separation from my beloved. But now it has dried up from the heat and turned to powder. Without my lover, I am just like a lifeless body. So why are you unnecessarily attacking me?"

This verse portrays *vipralambha-śṛṅgāra* and employs *apahnuti alaṅkāra*. The metre is *hariṇī chanda*. The verse also includes *bhrāntimān alaṅkāra* according to the opinion of some learned authorities.

Verse 12

पाणौ मा कुरु चूतसायकममुं मा चापमारोपय
क्रीडानिर्जितविश्व मूर्च्छितजनाघातेन किं पौरुषम् ।
तस्या एव मृगीदृशो मनसिज प्रेङ्खत्कटाक्षाशुग-
श्रेणीजर्जरितं मनागपि मनो नाद्यापि संधुक्षते ॥१२॥

pāṇau mā kuru cūta-sāyakam amuṁ mā cāpam āropaya
krīḍā-nirjita-viśva mūrcchita-janāghātena kiṁ pauruṣam
tasyā eva mṛgī-dṛśo manasija preṅkhat-kaṭākṣāśuga-
śreṇī-jarjaritaṁ manāg api mano nādyāpi sandhukṣate

Translation

"Hey Cupid! You who conquer the entire universe by the power of your bow on the pretext of playing a game, I am suffering from the fever of amorous desires. In what way will your remarkable prowess be established by assaulting an insignificant and decrepit fellow like me. Don't take that mango-bud arrow in your hand. If you do, at least do not place it on your bow. Just see! My heart has been cut to pieces by the sidelong glances streaming forth from that doe-eyed Śrī Rādhā and it has not yet recovered. Therefore do not strike my heart, which has already fainted from the convulsions of lust."

Commentary

It is as if Kāmadeva said to Kṛṣṇa, "Although Śiva, who incinerated my body, is certainly my enemy, you have also transgressed my command. Therefore I will also aim my arrows at you."

Then Kṛṣṇa reproached Kāma, "O Manasija, don't take that arrow of mango buds in your hand."

Kāmadeva's flower arrows are of five types: (1) *āmra mukula* (mango buds), (2) *aśoka puṣpa*, (3) *mallikā puṣpa*, (4) *mādhavī puṣpa*, and (5) *bakula puṣpa*.

Mango buds have sprouted from the tips of their branches because it is springtime. Kṛṣṇa thinks, "Kāmadeva has made them into his arrows and he

will shoot me while I am in this condition of separation from Rādhā." Therefore he forbids him, "Don't take that mango-bud arrow in your hands."

Mā cāpam āropaya – "If you do, then at least do not put it on your bowstring."

Krīḍā-nirjita-viśva – "O you for whom conquering the universe is simply a matter of play! With joined palms I beseech you. This arrow will surely deal me a mortal blow. You are the conqueror of the universe and I am like a dead person in separation from Śrī Rādhā. If a hero like you were to beat a dying person, it would simply result in your defamation. You would certainly not be applauded for your heroic prowess."

By the word *manasija*, Kṛṣṇa implies, "You have arisen from my mind. It is not ethical to beating the one from whom you have taken birth."

"You want to shoot me with arrows on behalf of Rādhā. But the arrow of her sidelong glance is even sharper than your arrows and I have already been torn apart by that. What is the necessity of shooting an arrow tipped with incurable poison to add to the wounds I have already sustained?"

This verse is an example of *śārdūla-vikrīḍita chanda* and *ākṣepa alaṅkāra*.

Verse 13

भ्रूपल्लवो धनुरपाङ्गतरङ्गितानि
बाणा गुणः श्रवणपालिरिति स्मरेण ।
तस्यामनङ्गजयजङ्गमदेवतायाम्
अस्त्राणि निर्जितजगन्ति किमर्पितानि ॥१३॥

bhrū-pallavo dhanur apāṅga-taraṅgitāni
bāṇā guṇaḥ śravaṇa-pālir iti smareṇa
tasyām anaṅga-jaya-jaṅgama-devatāyām
astrāṇi nirjita-jaganti kim arpitāni

Translation

"Aha! The bow of fresh petal-like eyebrows, the arrow-like waves of angular glances from the corner of the eye, the bowstring of long eyes that almost reach the ears – these components comprise the totally infallible military science employed by Kāmadeva. After conquering everyone in the universe without exception, Kāmadeva has again offered those weapons to their empress, the animate deity of his own victory, Śrī Rādhā."

Commentary

Attributing the entire arsenal of Cupid's arrows to Rādhā, Kṛṣṇa says, "Kāmadeva has deposited the weapons that conquered the whole world in Śrī Rādhā." Why? Here, the word *tat* conveys the sense of *pūrvānubhūti* (previous experience). By the word *tasyām*, Kṛṣṇa indicates that "Kāmadeva has deposited the world-conquering weapons in Rādhā, my cherished one, from whom I feel the anguish of separation."

To establish Rādhā's second unique quality, Kṛṣṇa says that she is the moving deity of Cupid's victory. Kāmadeva is the roving celestial who has conquered the universe, but he did it only after acquiring weapons from Rādhā. When his objective was accomplished, he again offered those weapons back to their presiding deity.

Kāmadeva's world-conquering weapons are all found in Śrī Rādhā.

Bhrū-pallava-dhanuḥ – The bow of petal-like eyebrows. Rādhā's eyebrows are compared to fresh petals because they are dark and smooth, and to a bow because they are curved.

Apāṅga-taraṅga – The waves of her sidelong glances are Kāmadeva's piercing arrows. Thus Kṛṣṇa implies, "Just as an arrow pierces its target, Rādhā's glance has pierced my heart."

Astra – The word *astra* refers to the instruments employed in military science. Śrī Kṛṣṇa is comparing the specific capabilities manifest in Rādhā's limbs to particular instruments employed by Kāmadeva in his warfare.

This verse has been composed in *vasanta-tilakā chanda* and embellished with *utprekṣā* and *rūpaka alaṅkāras*.

Verse 14

भ्रूचापे निहितः कटाक्षविशिखो निर्मातु मर्मव्यथां
श्यामात्मा कुटिलः करोतु कबरीभारोऽपि मारोद्यमम् ।
मोहं तावदयं च तन्वि तनुतां बिम्बाधरो रागवान्
सद्वृत्तं स्तनमण्डलं तव कथं प्राणैर्मम क्रीडति ॥१४॥

bhrū-cāpe nihitaḥ kaṭākṣa-viśikho nirmātu marma-vyathāṁ
śyāmātmā kuṭilaḥ karotu kabarī-bhāro 'pi mārodyamam
mohaṁ tāvad ayaṁ ca tanvi tanutāṁ bimbādharo rāgavān
sad-vṛttaṁ stana-maṇḍalaṁ tava kathaṁ prāṇair mama krīḍati

Translation

"O slender Rādhā, the arrow of your sidelong glance, shooting forth from the bow of your eyebrow, may tear my heart to pieces. The rope of your dark curling locks may bind me like a prisoner. Your lips, as soft and red as *bimba* fruit, may bewilder me. But your perfectly round and enchanting breasts are well-behaved. So why are they playing with my life-airs on the pretext of a sport?"

Commentary

While meditating on Rādhā, Kṛṣṇa says, "The waves of your sidelong glance are inflicting pain within the core of my heart like arrows from the bow of your arched eyebrows. This behaviour is quite befitting because it is natural for a bow and arrows to give distress to others. Wounding others is their occupation (*dharma*).

"Your curling black hair, which is naturally crooked, launches an attack to kill me. This is also not inappropriate because it is natural for those whose hearts are crooked and corrupt to attempt murder.

"O slender-limbed Rādhā, your red (*rāgī*) lips make me swoon and fall unconscious. This is also befitting. Is there anything that those who are passionate and deeply attached (*rāgī*) will not do to achieve their desires? It is their very nature to engage in bewildering others.

"But why are your watermelon-like breasts trying to steal my life-airs on the pretext of playing a game? This seems to be thoroughly inappropriate. Such behaviour is not natural for persons of integrity. Those who are *sad-vṛtta* (perfectly behaved or perfectly round) do not enjoy playing around with others' life-airs."

This verse features *śārdūla-vikrīḍita chanda* and *virodha alaṅkāra*.

Verse 15

तानि स्पर्शसुखानि ते च तरलाः स्निग्धा दृशोर्विभ्रमास्
तद्वक्त्राम्बुजसौरभं स च सुधास्यन्दी गिरां वक्रिमा ।
सा बिम्बाधरमाधुरीति विषयासङ्गेऽपि चेन्मानसं
तस्यां लग्नसमाधि हन्त विरहव्याधिः कथं वर्धते ॥१५॥

tāni sparśa-sukhāni te ca taralāḥ snigdhā dṛśor vibhramās
tad vaktrāmbuja-saurabhaṁ sa ca sudhā-syandī girāṁ vakrimā
sā bimbādhara-mādhurīti viṣayāsaṅge 'pi cen mānasaṁ
tasyāṁ lagna-samādhi hanta viraha-vyādhiḥ kathaṁ vardhate

Translation

"While meditating on my beloved in a secluded place, my skin thrills on experiencing the happiness of her pure touch. The restlessness of her eyes, her affectionate expressions, her erroneous behaviour due to the bewilderment of love, and the way she casts her glance are bringing me back to life. I am being inundated by the fragrance of her lotus mouth. I can hear the trickling ambrosia of her words as she speaks one crooked statement after another. I am tasting the sweet nectar of her enchanting *bimba*-fruit lips. My mind has become deeply attached to these objects of perception in this condition of trance. So why is my dire suffering from the disease of separation increasing so rapidly at every moment?"

Commentary

The malady of separation flows within Kṛṣṇa's heart even during a vivid vision (*sphūrti*) of romantic pastimes with Rādhā in his meditation. Describing this contradiction, Kṛṣṇa says, "My mind has become situated in a trance on Rādhā. So why am I still being tortured by feelings of separation? Separation (*viraha*) is a condition of distress that occurs in the absence of one's beloved, but my mind adheres closely to Śrī Rādhā.

"The absence of internal meeting can be considered separation. However, although I am experiencing internal union, I still feel separation. This type of separation must be caused by the absence of sensory union. That is why it is also said that the experience of sensory pleasure within the heart, despite the absence of the sense objects, can also be referred to as union (*saṁyoga*). But now this has also become a feeling of *viraha*."

Śrī Kṛṣṇa is wondering, "What is real? The experience of meeting also occurs in separation. I am feeling the happiness of Rādhā's touch on my skin. With my eyes I am beholding her restless eyes, full of affectionate mellows and overflowing with *prema*. With my nose I can smell the fragrance of her lotus mouth, just as I have experienced before. In this trance, my ears are tasting the trickling nectar of Rādhā's crooked words as if I were directly perceiving them. Similarly, I am immersed in the luscious nectar of her tender, red *bimba*-fruit

lower lip. In this way I am connected with all five kinds of sense objects. So I cannot understand – why does the torment of separation continue to increase?"

The present verse includes *śārdūla-vikrīḍita chanda*, *samuccaya alaṅkāra* and *vipralambha-śṛṅgāra*.

Verse 16

तिर्यक्कण्ठविलोलमौलितरलोत्तंसस्य वंशोद्गरद्-
गीतिस्थानकृतावधाननलनालक्षैर्न संलक्षिताः ।
संमुग्धे मधुसूदनस्य मधुरे राधामुखेन्दौ सुधा-
सारे कन्दलिताश्चिरं दधतु वः क्षेमं कटाक्षोर्मयः ॥१६॥

tiryak-kaṇṭha-vilola-mauli-taralottaṁsasya vaṁśoccarad-
gīti-sthāna-kṛtāvadhāna-lalanā-lakṣair na saṁlakṣitāḥ
sammugdhe madhusūdanasya madhure rādhā-mukhendau sudhā-
sāre kandalitāś ciraṁ dadhatu vaḥ kṣemaṁ kaṭākṣormayaḥ

Translation

Śrī Kṛṣṇa is compelled by ecstatic emotions to adopt an angular pose, crooked in three places. His crown and earrings are swaying because of the way he tilts his neck to one side. Being situated in the midst of millions of attractive *gopīs*, he has inspired them to meditate on the most provocative, swoon-inducing note of his flute song, as he stares steadily upon the enchanting and ambrosial lotus face of Śrī Rādhā, simply to behold her excessive affection for him. May the countless waves of Śrī Kṛṣṇa's sidelong glance bestow auspiciousness upon all.

Commentary

In the last verse of Act Three, the poet has substantiated the words of Rādhā. The emotions Kṛṣṇa felt after seeing Rādhā when he was situated in the midst of the *gopīs* are being presented herein. The poet has blessed the reciters and hearers of this composition by saying, "May that bewildered Madhusūdana bestow auspiciousness upon you all."

Here Kṛṣṇa is called Madhusūdana, meaning "bumblebee", or literally, "one who drinks honey". Kṛṣṇa became overjoyed upon beholding the slight restlessness and striking beauty of Rādhā's lotus face and he completely abandoned all other desires to become exclusively devoted to her. Because Rādhā's sidelong glance emanated waves of excessive affection, Madhusūdana became transfixed on *madhu*, the intoxicating honey of her enchanting moonlike face.

The abundant beauty of her face has been expressed by the word *sammugdha*. The word *madhura* implies that Rādhā's face is sweeter than the nectar of immortality. Kṛṣṇa beholds that face with great eagerness because of its spellbinding sweetness. The word *sudhā-sāra* also expresses that Rādhā's face is the essence of ambrosia. She has been likened to the moon because she makes Śrī Kṛṣṇa joyful.

Although Kṛṣṇa was transfixed upon the face of Rādhā, the other *gopīs* around him were completely unaware of it. Kṛṣṇa was playing a melody upon his flute. The melody ascended to a modulation around the most provocative note, which immersed everyone's attention in the joy of listening. As he drew everyone's consciousness towards the sound of his flute, he also mesmerized Rādhā with his flute melody in such a way that the other *gopīs* could not understand what he was doing. This is an illustration of Kṛṣṇa's cunning expertise.

Describing Kṛṣṇa's posture the poet says, *tiryak-kaṇṭha-vilola-mauli-taralottaṁsasya* – "He had adopted a crooked pose by tilting his neck to one side. Thus his earrings and the ornaments on his crown were oscillating." The word *mauli* can mean both "crown" and "head". Moving the head is a fault for a flute player, whereas not moving the head is considered to be a mark of expertise. Śrī Kṛṣṇa's skill is extraordinary, therefore his head was not moving. Rather, only his earrings and the ornaments on his crown were swaying.

This verse includes *rūpaka alaṅkāra* and *śārdūla-vikrīḍita chanda*.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Three of Śrī Gīta-govinda, *entitled* Mugdha-madhusūdana.

॥ चतुर्थः सर्गः॥

।स्निग्धमधुसूदनः।

Act Four

— snigdha-madhusūdanaḥ —

The Tender Ślayer of Madhu

Scene Eight

Verse 1

यमुनातीरवानीर-
निकुञ्जे मन्दमास्थितम् ।
प्राह प्रेमभरोद्भ्रान्तं
माधवं राधिकासखी ॥१॥

yamunā-tīra-vānīra-
nikuñje mandam āsthitam
prāha prema-bharodbhrāntaṁ
mādhavaṁ rādhikā-sakhī

Translation

Bewildered by love for Rādhā, Kṛṣṇa was sitting in a dense grove on the Yamunā riverside feeling deeply depressed. Rādhā's dear friend began to speak to him as follows.

Commentary

After depicting Rādhā and Kṛṣṇa's love for each other, now the poet will describe the methods employed by a female envoy who desires to bring about their meeting.

Impelled by loneliness prior to meeting (*pūrva-rāga*), Rādhā revealed her burning desire to meet with Kṛṣṇa to her friend. After consoling Rādhā with reassuring words, that *sakhī* set off to find Kṛṣṇa. She found him going insane with anxiety in the absence of Rādhā as he sat in a rattan-cane grove (*vetasī-nikuñja*) on the Yamunā riverside. Then Rādhā's intimate friend spoke to Mādhava.

Song 8

The musical mode is *karṇāṭa rāga*, the rhythm, *ekatālī tāla.*

Karṇāṭa rāga – Śikhikaṇṭha is walking, holding a huge elephant tusk on his right shoulder with one hand and wielding a sword in the other. Dancing angels and other celestial beings glorify him with respectful prayers. On such an occasion, it is appropriate to present *karṇāṭa rāga.*

निन्दति चन्दनमिन्दुकिरणमनु विन्दति खेदमधीरम् ।
व्यालनिलयमिलनेन गरलमिव कलयति मलयसमीरम् ॥
सा विरहे तव दीना
माधव मनसिजविशिखभयादिव भावनया त्वयि लीना ॥ध्रुवम् ॥२॥

अविरलनिपतितमदनशरादिव भवदवनाय विशालम् ।
स्वहृदयमर्मणि वर्म करोति सजलनलिनीदलजालम् ॥सा वि० ॥३॥

कुसुमविशिखशरतल्पमनल्पविलासकलाकमनीयम् ।
व्रतमिव तव परिरम्भसुखाय करोति कुसुमशयनीयम् ॥सा वि० ॥४॥

वहति च वलितविलोचनजलधरमाननकमलमुदारम् ।
विधुमिव विकटविधुन्तुददन्तदलनगलितामृतधारम् ॥सा वि० ॥५॥

विलिखति रहसि कुरङ्गमदेन भवन्तमसमशरभूतम् ।
प्रणमति मकरमधो विनिधाय करे च शरं नवचूतम् ॥सा वि० ॥६॥

प्रतिपदमिदमपि निगदति माधव तव चरणे पतिताहम् ।
त्वयि विमुखे मयि सपदि सुधानिधिरपि तनुते तनुदाहम् ॥सा० ॥७॥

ध्यानलयेन पुरः परिकल्प्य भवन्तमतीव दुरापम् ।
विलपति हसति विषीदति रोदिति चञ्चति मुञ्चति तापम् ॥सा० ॥८॥

श्रीजयदेवभणितमिदमधिकं यदि मनसा नटनीयम् ।
हरिविरहाकुलबल्लवयुवतिसखीवचनं पठनीयम् ॥सा० ॥९॥

Verse 2

nindati candanam indu-kiraṇam anu vindati khedam adhīram
vyāla-nilaya-milanena garalam iva kalayati malaya-samīram

sā virahe tava dīnā
mādhava manasija-viśikha-bhayād iva bhāvanayā tvayi līnā (refrain) (1)

Translation

"O Mādhava! Rādhā is experiencing intense suffering in separation from you. She is so afraid of the incessant rain of Madana's arrows that she has resorted to *dhyāna-yoga* to find relief from this slow-burning fire of distress. She has unconditionally surrendered to you and now she is completely immersed in you by the practice of meditation. In your absence, she criticizes sandalwood paste. When she sees the rays of the moon, she feels as if her body is burning and the Malaya breeze even increases the heat. She also considers the breeze from the Malaya Mountains to be like poison because it is mixed with the hissing of venomous snakes who reside around the sandalwood trees there."

Commentary

The *sakhī* informs Kṛṣṇa about the agony Rādhā feels in separation from him. She explains that Rādhā is in a deep depression.

"Fearing Kāmadeva's arrows, she began to meditate. Now she has entered the state of *samādhi*, exclusive trance upon you. Just as a person who is afraid of being shot by arrows runs to take shelter of someone else to save his life, similarly she has taken shelter of you because you are the embodiment of amorous love. When you are satisfied, there will be no need to fear anyone. O Mādhava, in separation from you, Rādhā rebukes the sandalwood paste smeared on her body because it is not a source of happiness. Rather, it seems like a great conflagration. Even the cooling rays of the moon seem to set her heart ablaze because the moon ignites the fire of her desires. She feels that the Malaya breeze must have become poisonous from the hissing of the venomous snakes who wind around the sandalwood trees of Malaya Mountain."

The phrase *manasija-viśikha-bhayād iva* is a charming example of *utprekṣā alaṅkāra*. This verse is also embellished by *rūpaka* and *virodha alaṅkāras*.

Verse 3

avirala-nipatita-madana-śarād iva bhavad-avanāya viśālam
sva-hṛdaya-marmaṇi varma karoti sajala-nalinī-dala-jālam
sā virahe tava dīnā... (2)

Translation

"The arrows of Kāmadeva are falling incessantly upon her heart. Since you are also present there, she is making a mystical shield (*kavaca*) to protect you by covering her vulnerable heart with large lotus petals bearing droplets of water."

Commentary

By meditating continuously on Kṛṣṇa, Rādhā attained oneness of heart with him. To inform him of this, the *sakhī* says, "O Mādhava, you are always present in the heart of Rādhā. She thought to herself, 'Kāmadeva is perpetually raining his arrows upon me but Śrī Kṛṣṇa should not undergo the slightest difficulty.' So she covers her vulnerable heart with large lotus petals bearing droplets of water (*jāla*). She is employing all possible measures to protect you."

The word *jāla* can also mean "net". The *sakhī* implies, "She has covered her heart with the net of lotus petals" to express Rādhā's sentiment, "May you never leave my heart even for a moment."

"The quiver of Kāmadeva is inexhaustible. He shoots his arrows one after another. O Mādhava, although she is helpless in separation from you, she still tries to think of a remedy. But what can she think of? The lotus petals she uses are themselves exactly like Kāmadeva's arrows. And from where will the droplets of water for this shield come? How pitiful it is that even by making a shield, she simply increases her own suffering."

Verse 4

kusuma-viśikha-śara-talpam analpa-vilāsa-kalā-kamanīyam
vratam iva tava parirambha-sukhāya karoti kusuma-śayanīyam
sā virahe tava dīnā... (3)

Translation

"Mādhava! Rādhā is making a delightful flower bed, suitable for the enjoyment of many amorous pastimes. Yet it seems to be a bed of Kāmadeva's arrows. She is performing severe austerities in the form of a vow to recline on a bed of arrows in the hope of attaining your deep embrace."

Commentary

"Śrī Kṛṣṇa! Rādhā is burning in separation from you. She is making a bed of flowers. Although it appears to be the highest art of lovemaking personified, to her this bed looks like a bed of Kāmadeva's arrows." The *sakhī* implies, "Just as one might observe a dreadful vow to attain some fabulous happiness, similarly Rādhā is performing *śaraśayyā-vrata*, the severe austerity of lying on a bed of arrows, for the sake of attaining the uncommon happiness of your embrace."

Verse 5

vahati ca valita-vilocana-jaladharam ānana-kamalam udāram
vidhum iva vikaṭa-vidhuntuda-danta-dalana-galitāmṛta-dhāram
sā virahe tava dīnā... (4)

Translation

"Just as a current of nectar began to flow from the moon after it was bitten by the terrible gaping mouth of Rāhu, similarly an incessant stream of tears is flowing from the restless eyes of Śrī Rādhā's exceptionally attractive lotus face."

Commentary

The *sakhī* says, "O Mādhava, an unbroken stream of tears flows from Rādhā's restless and expansive eyes. It seems as if the fearsome Rāhu has cut the moon with his teeth, causing a stream of nectar to flow incessantly. Rādhā's face is not like a lotus, but like the moon, and the teardrops flowing from her eyes are like nectar (*amṛta*)."

This verse is an example of *upamā alaṅkāra*.

Verse 6

vilikhati rahasi kuraṅga-madena bhavantam asamaśara-bhūtam
praṇamati makaram adho vinidhāya kare ca śaraṁ nava-cūtam
sā virahe tava dīnā... (5)

Translation

"O Śrī Kṛṣṇa, in a secluded place, Rādhā is painting a picture of your captivating form in musk, considering you to be Kāmadeva himself. After depicting you with mango-bud arrows in your hand and riding upon a *makara*, she bows down to offer respectful obeisances to your portrait."

Commentary

"When Rādhā sits in a secluded place and paints your portrait with liquid musk (*kastūrī*), she portrays you as Kāmadeva – the god of sensual love – because, other than you, who can drive her heart insane with desire? Only you can fulfil her cherished ambitions. Then she paints mango buds in your hand. They are the most powerful amongst all the arrows of Kāmadeva. She depicts you riding upon a *makara*, just like the predominating deity of lust. Furthermore, to attain liberation from the burning sensation of amorous desires, she respectfully bows down before you and offers heartfelt prayers."

This verse includes *upamā alaṅkāra*.

Verse 7

prati-padam idam api nigadati mādhava tava caraṇe patitāham
twayi vimukhe mayi sapadi sudhā-nidhir api tanute tanu-dāham
sā virahe tava dīnā... (6)

Translation

"O Mādhava, after painting a picture of you in this form, Rādhā pleads again and again, 'Hey Śrī Kṛṣṇa! I am falling at your feet. As soon as you become indifferent to me, even the moon-god Candramā, with his chalice of nectar, begins to shower fire upon my body.'"

Commentary

The *sakhī* says, "O Śrī Kṛṣṇa, wherever Rādhā goes, at every step she utters, 'I fall at your feet. Please do not be indifferent to me. Whenever you are not satisfied with me, even Candramā, the ocean of cooling nectar, ignites a fire within my body.'"

The author of *Rasa-mañjarī* hints about the reason for Rādhā's use of the word *mādhava*. The syllable *mā* refers to Lakṣmī, and *dhava* means *pati*, her Lord. When Kṛṣṇa stays close to Rādhā, even Lakṣmī, who relates to Rādhā as a rival, cannot harm her. But when Kṛṣṇa is indifferent to Rādhā, Lakṣmī-devī's brother, Candramā, tortures her for being the rival of his sister.

This verse includes *atiśayokti alaṅkāra*. The description of Candramā acting against his nature is an example of *virodha alaṅkāra*.

Verse 8

dhyāna-layena puraḥ parikalpya bhavantam atīva durāpam
vilapati hasati viṣīdati roditi cañcati muñcati tāpam
sā virahe tava dīnā... (7)

Translation

"Śrī Rādhā is completely absorbed in meditation on you. She imagines that you are directly before her. Sometimes she laments in separation, sometimes she expresses jubilation, sometimes she cries and sometimes she abandons all suffering by being embraced in a momentary vision."

Commentary

The *sakhī* says, "O Kṛṣṇa, it is difficult for Rādhā to find you by searching and other methods, so she is absorbed in meditation instead and she imagines that you are with her. When she feels that you are directly before her, she paints your picture and when she looks at your portrait, knowing you to be nearby, she begins to laugh. Her mind becomes agitated with waves of joy, but when you do not embrace her, her loud, insane laughter transforms into a cry of lamentation. When your imaginary form disappears, she begins to embrace it again. She thinks, 'If Śrī Kṛṣṇa sees me in this condition, he will certainly come under my control.' With this intention she abandons her anguish and desists from floundering in the fire of separation."

According to the commentary *Rasika-priyā*, the word *vilapati* should read *vilikhati*. This verse features *dīpaka alaṅkāra*. The heroine is expressing *kilakiñcita-bhāva*.

Verse 9

śrī-jayadeva-bhaṇitam idam adhikaṁ yadi manasā naṭanīyam
hari-virahākula-ballava-yuvati-sakhī-vacanaṁ paṭhanīyam
sā virahe tava dīnā... (8)

Translation

This song composed by Śrī Jayadeva, based on the words spoken by Rādhā's dear friend, should be enacted within the temple of the heart. The *sakhī's* description of Rādhā's anguish in separation from Śrī Hari are worthy of constant recitation.

Commentary

In this verse Śrī Jayadeva says that the tender and youthful Rādhā is perturbed by separation from Kṛṣṇa. The *sakhī* has revealed Rādhā's confidential love to Kṛṣṇa and her love-laden presentation is worthy of being enacted within one's heart. Acting is prominent in dramatic theory (*nāṭya*). Therefore the word *naṭanīyam* means "worthy of being enacted"; it can also mean "relishable" and "to be tasted". In his *Nāṭya-śāstra*, Bharata Muni has stated *naṭa śabdo rase mukhyaḥ* – "The primary meaning of the word *naṭa* is *rasa*."

The purport of the phrase *śrī-jayadeva-bhaṇitam idam adhikam* is that the entire essence of the *sakhī's* words is fully present in the poem of Śrī Jayadeva. Therefore it is to be served and relished by pure devotees.

Scene Nine

Verse 10

आवासो विपिनायते प्रियसखीमालापि जालायते
तापोऽपि श्वसितेन दावदहनज्वालाकलापायते ।
सापि त्वद्विरहेण हन्त हरिणीरूपायते हा कथं
कन्दर्पोऽपि यमायते विरचयन् शार्दूलविक्रीडितम् ॥१०॥

āvāso vipināyate priya-sakhī-mālāpi jālāyate
tāpo 'pi śvasitena dāva-dahana-jvālā-kalāpāyate
sāpi tvad-viraheṇa hanta hariṇī-rūpāyate hā kathaṁ
kandarpo 'pi yamāyate viracayan śārdūla-vikrīḍitam

Translation

"O Śrī Kṛṣṇa, my *sakhī* Rādhā is behaving exactly like a deer. She considers her residence to be the forest and her friends to be like hunters with a net. The flames of the blazing forest fire in her body are intensified by her own sighs of pain. Alas, alas! Playing just like a tiger, Kandarpa has become death personified as he begins to maul her life airs."

Commentary

A picture of Rādhā's pitiful condition is being painted by her intimate companion. Rādhā is exactly like a deer when she is bereft of Kṛṣṇa's association. This fair-complexioned Rādhā resides in the forest, considering it to be her home. Being scorched by separation from her beloved, she wants to flee, but the net of the hunter-like *sakhīs* is spread out before her. Her movements thus restricted, she continuously feels frustrated. Even her dearmost *sakhīs* seem to be fettering her like deer-hunters equipped with a trap. As a deer becomes alarmed and confused upon seeing a forest fire, similarly, she does not know what to do when her long breaths mix with the heat of her body and set her ablaze like a firebrand.

Rādhā's sorrowful sighs seem just like the flames of a forest fire. Only the sound "Alas! Alas!" comes from her mouth. Kāmadeva is always favourably disposed to Rādhā when she is close to Kṛṣṇa. But now Kāmadeva is playing like a tiger, as if he wants to kill her. That same god of amorous love now appears to be death personified.

Amorous desire is like the play of a tiger who pounces upon an innocent deer. The metre of this verse is also called *śārdūla-vikrīḍita* (tiger's play). The entire metre is exactly like the play of Kāmadeva.

The comparison of Rādhā with a deer is also appropriate. The *sakhī* implies, "A discerning woman will fall in love with one who has affection for her, but Rādhā has fallen in love with you. She is constantly immersed in the ocean of affection. How can you be devoid of love for her? Only a living entity born in the animal species can have one-sided love."

Furthermore, like a deer, her body is feeble and she is perplexed about what to do. The helpless and innocent Rādhā is tortured by the desire for Kṛṣṇa's affection. Over and above all, Cupid is also demonstrating his prowess like a cruel tiger. However, in this case, it is the highly discerning Rādhā who has fallen in love with an unwilling candidate.

The *chanda* of this verse is *śārdūla-vikrīḍita*. The *alaṅkāras* are *luptopamā* and *virodhābhāsa*.

Song 9

The musical mode is *deśākha rāga*, the rhythm, *ekatālī tāla.*

The rays of the moon are illuminating all directions. The hero is a wrestler. His bodily hair stands on end in delight as he makes a sound by slapping his huge arms. At such a time it is appropriate to sing *deśākha rāga.*

स्तनविनिहितमपि हारमुदारम् ।
सा मनुते कृशतनुरिव भारम् ॥
राधिका विरहे तव केशव ॥ध्रुवम् ॥११॥

सरसमसृणमपि मलयजपङ्कम् ।
पश्यति विषमिव वपुषि सशङ्कम् ॥राधिका० ॥१२॥

श्वसितपवनमनुपमपरिणाहम् ।
मदनदहनमिव वहति सदाहम् ॥राधिका० ॥१३॥

दिशि दिशि किरति सजलकणजालम् ।
नयननलिनमिव विगलितनालम् ॥राधिका० ॥१४॥

त्यजति न पाणितलेन कपोलम् ।
बालशशिनमिव सायमलोलम् ॥राधिका० ॥१५॥

नयनविषयमपि किसलयतल्पम् ।
गणयति विहितहुताशविकल्पम् ॥राधिका० ॥१६॥

हरिरिति हरिरिति जपति सकामम् ।
विरहविहितमरणेव निकामम् ॥राधिका० ॥१७॥

श्रीजयदेवभणितमिति गीतम् ।
सुखयतु केशवपदमुपनीतम् ॥राधिका० ॥१८॥

Verse 11

stana-vinihitam api hāram udāram
sā manute kṛśa-tanur iva bhāram
rādhikā virahe tava keśava (refrain) (1)

Translation

"O Keśava, Rādhā is so emaciated in separation from you that the charming necklace upon her breasts has become a burden."

Commentary

In this song the *sakhī* describes Rādhā's agony in a new way. Rādhā's limbs have become painfully thin in the absence of Kṛṣṇa. Now she cannot even bear the weight of the garland of lotus flowers upon her breasts.

The author of *Gīta-govinda-dīpikā* comments that *kam* is another name for *sukha* (happiness). Kṛṣṇa is the controller of *kam*, therefore he is called Keśava. The word *keśa* means "to bestow happiness upon all". The syllable *va* in Keśava indicates the specific nectar (*amṛta*) that is the life and soul of young women. Consequently, Kṛṣṇa is called Keśava because he is the life and soul of all the young women of Vraja. This being the case, why is his lover, Rādhā, so unhappy? Impelled by loneliness, she says the most wonderful things without even speaking. Her ornaments are not a burden; they are a curse. Therefore she wants to throw them away.

Verse 12

sarasa-masṛṇam api malayaja-paṅkam
paśyati viṣam iva vapuṣi saśaṅkam
rādhikā virahe tava keśava... (2)

Translation

"O Keśava, in separation from you, Rādhā looks upon the moist, smooth sandalwood paste smeared on her body as if it were poison and she becomes afraid."

Commentary

"Although Malaya sandalwood paste is smooth and refreshing, she feels as if she were besmeared with poison. In the agony of her loneliness, sandalwood ointment is far from pleasing; it is positively distressful."

Verse 13

śvasita-pavanam anupama-pariṇāham
madana-dahanam iva vahati sa-dāham
rādhikā virahe tava keśava... (3)

Translation

"Her body is being scorched by long sorrowful sighs, heated by the flames of passion's fire. Nevertheless, she continues to hold on."

Commentary

"The intense heat of separation within her heart is intolerable. She lets out long sighs in an attempt to cool off, but it has the opposite effect. Instead of finding relief, she feels as if the fire is spreading throughout her whole body. It is only passion that blazes in this fire."

Verse 14

diśi diśi kirati sajala-kaṇa-jālam
nayana-nalinam iva vigalita-nālam
rādhikā virahe tava keśava... (4)

Translation

"Her lotus eyes glance in all directions, scattering the rain of her teardrops like water-speckled lotus flowers detached from their stems."

Commentary

"Her tearful eyes are as charming as blue lotuses bearing droplets of water. All directions are bound by the unbroken flow of her tears that spread out like a net as she twirls around in anticipation of your return, thinking that you could appear from any direction. As a lotus flower has no fixed position once broken from its stem, her eyes do not remain anywhere for more than a moment. But for you, there is no support upon which they might remain."

This verse includes *upamā* and *utprekṣā alaṅkāras*.

Verse 15

tyajati na pāṇi-talena kapolam
bāla-śaśinam iva sāyam alolam
rādhikā virahe tava keśava... (5)

Translation

"Her cheek resembles the beauty of the newly risen moon in the twilight sky when she sits alone in a secluded place, holding it upon her reddish lotus hand."

Commentary

"Rādhā was confused about what to do, so she became as if inanimate. Now she holds the palm of her hand against her cheek and remains perfectly still

because she is immersed in anxious thoughts, 'Somehow or other, the day passes by, but what will happen when night falls? It will be like an aeon.' Her face is thin and lacklustre like the late evening moon. Half covered by her hand, it resembles the moon on *dvitīyā*, the second day of the waxing fortnight."

As twilight detains the newly risen moon, the shield of her hand seems to provide a shelter for her face. The comparison with the crescent moon is appropriate because her face is rendered half-visible by the covering of her hand.

Verse 16

nayana-viṣayam api kisalaya-talpam
gaṇayati vihita-hutāśa-vikalpam
rādhikā virahe tava keśava... (6)

Translation

"Although she sees a bed of fresh petals directly before her, in her bewilderment she perceives it to be a blazing fire."

Commentary

"Rādhā is traumatized by your absence. When she looks upon a bed of fresh red petals, she sees a funeral pyre set ablaze. She is experiencing illusory sensory perceptions because her eyes are attached to you."

Doubt about the identity of a substance arises from similarity with another substance. Fire is red and burning. Flower petals are also red and burning for women afflicted by loneliness. Therefore Rādhā mistakes the petals for fire.

Verse 17

harir iti harir iti japati sa-kāmam
viraha-vihita-maraṇeva nikāmam
rādhikā virahe tava keśava... (7)

Translation

"It seems that Rādhā has decided to give up her life. In separation from you, she continuously chants *japa* of the name, 'Śrī Hari, Śrī Hari', with the desire to attain you."

Commentary

"Because Rādhā is burning in the fire of separation, it is as if she has decided that she will not maintain her life any longer. Just as those who are without a hope in the world and who wish to die chant *japa* of the name 'Śrī Hari' day and night, similarly Rādhā also incessantly chants *japa* of the name 'Śrī Hari' with the desire to attain you."

Kṛṣṇa is called Hari because he destroys the suffering of those who take shelter of him. Rādhā is chanting with this ambition: "I may not attain him in this life, but by chanting *japa* of 'Hari Hari', I will definitely attain him as my most beloved in the next life."

Verse 18

śrī-jayadeva-bhaṇitam iti gītam
sukhayatu keśava-padam upanītam
rādhikā virahe tava keśava... (8)

Translation

May this song of Śrī Jayadeva bestow happiness upon the devotees who are unconditionally surrendered at the feet of Kṛṣṇa.

Commentary

This song will certainly be a source of joy for the unalloyed devotees because their meditation will easily arrive at the lotus feet of Kṛṣṇa (*keśava-padam*) simply by remembering the field of Rādhā's heart described herein. Another meaning is, "The poet has recited this song in the presence of the pure devotees (Vaiṣṇavas)." The etymology of *keśavaḥ padam* is *sthānaṁ yasyā 'sau taṁ*

keśava-padam – "Those Vaiṣṇavas who have attained Bhagavān are called *keśava-pada*."

The song is embellished throughout by *upamā alaṅkāra*. The metre is *mālācatuṣpadī chanda*.

Verse 19

सा रोमाञ्चति सीत्करोति विलपत्युत्कम्पते ताम्यति
ध्यायत्युद्भ्रमति प्रमीलति पतत्युद्याति मूर्च्छत्यपि ।
एतावत्यतनुज्वरे वरतनुर्जीवेन्न किं ते रसात्
स्वर्वैद्यप्रतिम प्रसीदसि यदि त्यक्तोऽन्यथा हस्तकः ॥१९॥

sā romāñcati sīt-karoti vilapaty utkampate tāmyati
dhyāyaty udbhramati pramīlati pataty udyāti mūrcchaty api
etāvaty atanu-jvare vara-tanur jīven na kiṁ te rasāt
svar-vaidya-pratima prasīdasi yadi tyakto 'nyathā hastakaḥ

Translation

"O best of physicians! You are just like the celestial physicians, the Aśvinī-kumāras. The exquisitely beautiful Rādhā has become deranged by the anxiety of separation. Sometimes her hair stands on end, sometimes she begins to gasp and sometimes she becomes startled. Sometimes she weeps out loud and at other times she trembles. Sometimes she meditates on you with rapt attention. She wanders throughout the places of your loving pastimes. When she is overwhelmed with confusion, she closes her eyes. Sometimes she falls to the ground. Then she stands up and prepares to go, but she suddenly faints and falls to the ground again. She is afflicted with *sannipāta-jvara*, a dangerous fever resulting from disorder of the bodily humours. If you are satisfied, kindly administer the medicine of *rasāmṛta* to counteract these violent transformations of passion. Then she may attain the treasure of her prana. Otherwise her hands will soon be motionless (she will die)."

Commentary

"Rādhā is afflicted with a virulent fever. The fever of *kāma* has reached the critical stage of *sannipāta*. Rādhā is not only thirsting for you by her external volition. She also lives in you by involuntary bodily transformations (*sāttvika-bhāvas*). This is the evidence of her pure love."

The *sāttvika-bhāvas* are as follows:

stambhaḥ svedo 'tha romāñcaḥ
svarabhaṅgo 'tha vepathuḥ
vaivaṇryam aśru pralayā-
vityaṣṭau sāttvikā matāḥ

Romāñcati – Its etymology is *romāñca vidyate yasya sa romāñcaḥ. romāñcita ity ārthaḥ. tadvad ācarati romāñcati* – "One who is thrilled with horripilation is called *romāñcita* and the activity of a *romāñcita* is called *romāñcati*."

Vaivarṇya – "She gasps due to incessantly remembering and worrying about you."

Aśru – "She weeps when she remembers your virtues."

Vepathu – "She thinks, 'How will I be able to tolerate the pain of separation from Śrī Kṛṣṇa?' and trembles at the thought."

Sveda – "On becoming mentally and physically debilitated, she perspires profusely."

Stambha – "As she meditates upon you, she closes her eyes as if all the activities of her senses were about to cease."

Vepathu – The second example of *vepathu* is indicated by the word *udbhramati*. "She wanders throughout the places of your playful pastimes in the hope of finding you."

Svara-bhaṅga – Choking of the voice is indicated by the word *pramīlati*. "She closes her eyes and remembers your embrace and other activities. Thus she is unable to speak."

Stambha – The second example of becoming stunned is intimated by the word *patati*, "She falls". She falls to the ground as she walks because her body is so weak and emaciated.

Pralaya – The word *udyati*, "She gets up", indicates that after falling she stands up again. Then Rādhā's friend informs Kṛṣṇa about the *sāttvika-bhāva* called *pralaya* (devastation) by saying *murcchati*, "She faints".

Rādhā's dear *sakhī* addressed Śrī Kṛṣṇa, "You are like the Aśvinī-kumāras, the expert physicians of heaven. If you are pleased with Rādhā, will the disease of sensual desire not be cured? The use of a tonic is forbidden when a raging fever is in the advanced stage. We try to relieve her by putting cool lotus petals on her body and fanning her with a palm-leaf, but nothing relieves the disease of separation. Rather, it is gradually increasing. She has become so weak that she can only move her hands. If she were to know that you will not agree to meet her, then her demise would be assured.

"She has given her heart exclusively to you, so if you do not save her life by giving her your audience, then you will surely incur the sin of abandoning a dependant."

This verse features *śārdūla-vikrīḍita chanda*, *dīpaka alaṅkāra* and *vipralambha-śṛṅgāra-rasa*. The hero is *anukūla* or *dakṣiṇa nāyaka* and the heroine is *utkaṇṭhitā nāyikā*. A female attendant who assists the heroine is called a *sakhī*.

Verse 20

स्मरातुरां दैवतवैद्यहृद्य
त्वदङ्गसङ्गामृतमात्रसाध्याम् ।
विमुक्तबाधां कुरुषे न राधा-
मुपेन्द्र वज्रादपि दारुणोऽसि ॥ २० ॥

smarāturāṁ daivata-vaidya-hṛdya
tvad-aṅga-saṅgāmṛta-mātra-sādhyām
vimukta-bādhāṁ kuruṣe na rādhām
upendra vajrād api dāruṇo 'si

Translation

"O Upendra! You are more expert in medical affairs than the celestial physicians. Rādhā is suffering from the heat of Cupid. She can only stay alive if she takes the medicine of bodily union with you. Her disease, the affliction of unfulfilled *kāma*, is very difficult to cope with. Rādhā is about to die. If you do not relieve her, then we will know that you are harder than a thunderbolt."

Commentary

The *sakhī* has decorated Kṛṣṇa with two specific titles:

Daivata-vaidyahṛdya – Kṛṣṇa is even more pleasant and captivating than the celestial physicians, the Aśvinī-kumāras.

Upendra – Kṛṣṇa previously appeared from the womb of Mother Aditi in the form of Śrī Vāmanadeva to bestow auspiciousness upon the aggrieved demigods. In that incarnation his name was Upendra because he was the younger brother of Indra. This address alludes to Kṛṣṇa's personal oath to always protect his dependants.

The *sakhī* confides in Kṛṣṇa, "Rādhā has become a victim of sensual love-sickness. The only medicine for this incurable disease is to be united with you. The touch of your limbs is like nectar for her. There is no need for you to make even the slightest extraneous endeavour. There will be no difficulty whatsoever on your part. So if you do not bring her back to life, then you must be even harder than a thunderbolt."

Appropriately, the *chanda* of this verse is *upendra-vajrā*.

Verse 21

कन्दर्पज्वरसंज्वरातुरतनोराश्चर्यमस्याश्चिरं
चेतश्चन्दनचन्द्रमः कमलिनीचिन्तासु सन्ताम्यति ।
किन्तु क्लान्तिवशेन शीतलतरं त्वामेकमेव प्रियं
ध्यायन्ती रहसि स्थिता कथमपि क्षीणा क्षणं प्राणिति ॥ २१ ॥

kandarpa-jvara-saṁjvarātura-tanor āścaryam asyāś ciraṁ
cetaś candana-candramaḥ kamalinī-cintāsu santāmyati
kintu klānti-vaśena śītalataraṁ tvām ekam eva priyaṁ
dhyāyantī rahasi sthitā katham api kṣīṇā kṣaṇaṁ prāṇiti

Translation

"Rādhā is afflicted with the high fever of unrestrained passion. How astonishing it is that she burns as soon as she thinks of the remedies for a high temperature such as sandalwood, moonshine and lotus flowers. Alas! Her body has become feeble and cold from fatigue. As she meditates exclusively on you in a secluded place, she somehow stays alive for a few moments more."

Commentary

"O Mādhava, she is staying alive only in the hope of attaining union with you. Her fever has reached the critical condition of *sannipāta*, wherein all methods of mitigating the fever are useless. Sandalwood paste, the cooling moonshine or lotus flowers simply do not work. Her condition has reached its ultimate limit wherein her temperature increases as soon as she even thinks of these remedies. Sometimes, as the fever rises, she becomes so weary that her temperature suddenly drops and her body becomes cold from the evaporation of perspiration. This lover is missing you so much. She meditates exclusively upon you in her restless heart. She has grown thin in your absence. Even in the midst of such arduous adversity, she considers a moment's meditation on you to be a grand festival and thus she holds on to her life-air.

"If you are wondering how she stays alive and how she continues to breathe at this present moment, then the answer is that you are her only beloved and

there is still a chance that she may attain the touch of your cool body. She will live only for a few more seconds on the strength of this hope. If you do not meet her without delay, then it is possible that she will never be restored to life."

This verse includes *śārdūla-vikrīḍita chanda*, *virodha alaṅkāra* and *adbhuta-rasa*.

Verse 22

क्षणमपि विरहः पुरा न सेहे
नयननिमीलनखिन्नया यया ते ।
श्वसिति कथमसौ रसालशाखां
चिरविरहेण विलोक्य पुष्पिताग्राम् ॥ २२ ॥

kṣaṇam api virahaḥ purā na sehe
nayana-nimīlana-khinnayā yayā te
śvasiti katham asau rasāla-śākhāṁ
cira-viraheṇa vilokya puṣpitāgrām

Translation

"When gazing at you, Rādhā could not tolerate the moment's separation caused by the blinking of her eyes. So I have no idea how she stays alive during this long period of painful separation, especially when she sees a delightful mango tree in full bloom (with fresh flowering blossoms on its upper branches)."

Commentary

"O Kṛṣṇa, previously Rādhā would always stay close to you because she could not tolerate your absence even for a second. Even the momentary blinking of her eyes was a source of great difficulty. She used to think, 'Why did Brahmā create eyelids that blink?' She would undergo immeasurable suffering when the slightest obstacle would obstruct her vision of your face. So how can she tolerate this prolonged separation, especially when she sees blossoms on the tips of a mango tree? How does she continue to breathe? Blossoms have sprouted on

every single branch. The tips of the branches have become *rasāla*, the essence of all *rasa*. It is now Vasanta season. In springtime, lonely heroines experience a pain just like death. O Kṛṣṇa, kindly meet with Rādhā without delay."

Rādhā also thinks, "Just as I am afflicted with *kāma* when I see blossoms on the tips of the mango tree, Kṛṣṇa must also be afflicted with *kāma* for me. Therefore, he will certainly come to meet me."

Appropriately, this verse is composed in the *chanda* called *puṣpitāgrā* (flowering tips).

Verse 23

वृष्टिव्याकुलगोकुलावनरसादुद्धृत्य गोवर्धनं
बिभ्रद्वल्लववल्लभाभिरधिकानन्दाच्चिरं चुम्बितः ।
दर्पेणेव तदर्पिताधरतटी सिन्दूरमुद्राङ्कितो
बाहुर्गोपतनोस्तनोतु भवतां श्रेयांसि कंसद्विषः ॥ २३ ॥

vṛṣṭi-vyākula-gokulāvana-rasād uddhṛtya govardhanaṁ
bibhrad vallava-vallabhābhir adhikānandāc ciraṁ cumbitaḥ
darpeṇeva tad-arpitādhara-taṭī sindūra-mudrāṅkito
bāhur gopa-tanos tanotu bhavatāṁ śreyāṁsi kaṁsa-dviṣaḥ

Translation

The arms of Kṛṣṇa competed with Indra by lifting and holding aloft Giri Govardhana to protect the anxious residents of Gokula from heavy rainfall. His arms were kissed for a long time by the beautiful young *gopīs* and smeared with *kuṅkuma* from those newly married *gopīs'* lips and the *sindūra* from their foreheads. May those arms of the destroyer of Kaṁsa, Śrī Kṛṣṇa, who appears in the form of a cowherd boy, bestow auspiciousness upon you all.

Commentary

Maṅgalāntāni ca śāstrāṇi prathante – "A scripture that is auspicious in the beginning, the middle and the end, is preached far and wide." According to this

injunction, the poet Śrī Jayadeva has presented an invocation of auspiciousness to conclude Act Four. This invocation pronounces a blessing. "May the arms of Kṛṣṇa bestow auspiciousness upon the reciters and hearers of this *Gīta-govinda*."

The unique features of Kṛṣṇa's arms have been described in the first line of this verse. In a rage, Indra had incited the *puṣkara* and *āvartaka* clouds to release a terrifying bombardment of rain to destroy Gokula. Seeing the anxiety of the cowherd folk, Kṛṣṇa immediately uprooted Govardhana Mountain and held it aloft upon his hand to protect them. At that time, Kṛṣṇa's arms manifested the mellow of chivalry (*vīra-rasa*) in a way that stimulated the romantic mood (*śṛṅgāra-rasa*).

While Kṛṣṇa was holding Govardhana, the *gopīs*, immersed in ecstasy, began to kiss his arms. As they beheld his dexterity, sweetness and beauty, they made

red marks on his arms with *sindūra* from their brows and the gloss from their brilliant red lips.

May the arms of Kṛṣṇa, marked with the signs of his intoxicating good fortune, bestow auspiciousness upon all.

The title of this Act, *Snigdha-madhusūdana*, implies that when Kṛṣṇa heard about Rādhā's sorrowful condition, he became completely inactive.

Thus ends the Bālabodhinī-prakāśa *commentary*
on Act Four of Śrī Gīta-govinda*, entitled* Snigdha-madhusūdana.

॥ पञ्चमः सर्गः॥

। आकाङ्क्षपुण्डरीकाक्षः।

Act Five

— ākāṅkṣa-puṇḍarīkākṣaḥ —

Longing Lotus Eyes

Verse 1

अहमिह निवसामि याहि राधाम्
अनुनय मद्वचनेन चानयेथाः ।
इति मधुरिपुणा सखी नियुक्ता
स्वयमिदमेत्य पुनर्जगाद राधाम् ॥१॥

aham iha nivasāmi yāhi rādhām
anunaya mad-vacanena cānayethāḥ
iti madhuripuṇā sakhī niyuktā
svayam idam etya punar jagāda rādhām

Translation

hen Kṛṣṇa heard the moving account of Rādhā's pitiful condition from her intimate friend, he suggested, "I will wait here. You should go to Śrī Rādhā, pacify her with my humble appeal and then bring her here." Engaged thus by Madhuripu Kṛṣṇa, that *sakhī* approached Rādhā and spoke the following words.

Commentary

Śrī Rādhā's intense agony of separation has been described in Act Four. When Kṛṣṇa heard from the *sakhī* of Rādhā's dire suffering, he considered himself to be an offender. He felt both ashamed and also apprehensive. Although he was eager to meet with his eternal beloved, he did not go to her in person. He first expressed his regret before her *sakhī* and then sent her to pacify Rādhā's pique with soothing words of conciliation. He instructed the *sakhī*, "Humbly supplicate Śrī Rādhā on my behalf. Devise a way to make her happy somehow or other and then bring her here. I will wait right here on the Yamunā riverside until she comes." After being instructed in this way, the *sakhī* went to inform Rādhā of the news.

An ardent longing (*ākāṅkṣa*) to meet his eternal lover, Śrī Rādhā, had awakened within Kṛṣṇa's heart. Hence the title of Act Five, *Ākāṅkṣa-puṇḍarīkākṣa.*

The name Puṇḍarīkākṣa, meaning "lotus-eyed one", attracts the readers' attention to Kṛṣṇa's supremely enchanting eyes, which are also compared to red lotus flowers in the Vedas, *tasya yathā puṇḍarīkam evam evākṣiṇī.*

The *chanda* of this verse is *puṣpitāgrā.*

Scene Ten

Song 10

The musical mode is *deśīvarāḍī rāga*. The rhythm is *rūpaka tāla*.

A heroine, with beautiful hair like an angel of heaven, decorates her hands with bangles and her ears with *devapuṣpa* flowers. When she fans her beloved with a yak-tail whisk and enjoys delightful pastimes with him, at that time it is appropriate to introduce *deśīvarāḍī rāga*.

वहति मलयसमीरे मदनमुपनिधाय ।
स्फुटति कुसुमनिकरे विरहिहृदयदलनाय ॥
सखि सीदति तव विरहे वनमाली ॥ध्रुवम् ॥२॥

दहति शिशिरमयूखे मरणमनुकरोति ।
पतति मदनविशिखे विलपति विकलतरोऽति ॥सखि० ॥३॥

ध्वनति मधुपसमूहे श्रवणमपिदधाति ।
मनसि वलितविरहे निशि निशि रुजमुपयाति ॥सखि० ॥४॥

वसति विपिनविताने त्यजति ललितधाम ।
लुठति धरणिशयने बहु विलपति तव नाम ॥सखि० ॥५॥

भणति कविजयदेवे विरहविलसितेन ।
मनसि रभसविभवे हरिरुदयतु सुकृतेन ॥सखि० ॥६॥

Verse 2

vahati malaya-samīre madanam upanidhāya
sphuṭati kusuma-nikare virahi-hṛdaya-dalanāya
sakhi! sīdati tava virahe vanamālī (refrain) (1)

Translation

"My dear friend Rādhā, the Malaya breeze drifts along slowly, just to soak everyone in the mood for amour. Varieties of flowers are opening and tearing open the hearts of lonely lovers. At this provocative time of spring, passionate Kṛṣṇa feels morose in separation from you."

Commentary

The *sakhī* informs Rādhā, "O friend, in this Vasanta season the gentle motion of the Malaya breeze gives pain to forlorn lovers. A multitude of flowers blossom to break their hearts by arousing romantic sentiments. Kṛṣṇa is utterly dejected without you, so why not go to meet him?"

By referring to Kṛṣṇa as Vanamālī, "he who wears a garland of forest flowers", the *sakhī* intimates that, "He is barely still alive. How does he live on? Only by wearing a garland made by your hands."

Verse 3

dahati śiśira-mayūkhe maraṇam anukaroti
patati madana-viśikhe vilapati vikalataro 'ti
sakhi! sīdati tava virahe... (2)

Translation

"The moonshine scorches him as he approaches the brink of death. His heart is pierced by flowers that fall from the trees like the arrows of Kāmadeva. He bitterly laments his destitute condition."

Commentary

"The moonlight cannot cool Vanamālī when he is afflicted with longing for you. He feels that death personified is directly present. Flames seem to be emanating from the moon and setting him ablaze. Kṛṣṇa is behaving exactly like a person who is about to die. When leaves and flowers fall from the trees, he feels that Kāmadeva is assaulting his heart with arrows. Kṛṣṇa is reclining on a flower bed as if it were a bed of arrows, and he weeps, overwhelmed with grief."

Verse 4

dhvanati madhupa-samūhe śravaṇam apidadhāti
manasi valita-virahe niśi niśi rujam upayāti
sakhi! sīdati tava virahe... (3)

Translation

"He covers his ears with his hands when he hears the humming of bumblebees. Every night he expects that he will attain your company, but he is disappointed. His infirmity increases as he goes on enduring the torture of separation day after day."

Commentary

"Although swarms of bumblebees are humming in all four directions, this sound is not pleasant for Kṛṣṇa. Rather, it grates harshly against his ears, so he tries to block them with his hands. Every night he thinks that you are by his side, but when he realizes that you are not actually there, his sorrow intensifies. Consumed by loneliness, he is simply floundering. He tosses and turns incessantly when he lies down to rest."

In this verse, the *sakhī* has described *vipralambha-uddīpana-vibhāva*.

Verse 5

vasati vipina-vitāne tyajati lalita-dhāma
luṭhati dharaṇi-śayane bahu vilapati tava nāma
sakhi! sīdati tava virahe... (4)

Translation

"He has abandoned his own charming bed chamber to reside in the forest. Instead of living comfortably at home, he rolls about on the ground, repeatedly calling out your name, 'Rādhā! Rādhā!'"

Commentary

The *sakhī* says, "Rādhā, in separation from you, Śrī Kṛṣṇa has given up residence in his own delightful abode. He prefers to stay under the canopy of the jungle. He no longer sleeps on a bed. He lies on the ground where he spends the whole night rolling about and calling your name, 'Rādhā! Rādhā!'"

Verse 6

bhaṇati kavi-jayadeve viraha-vilasitena
manasi rabhasa-vibhave harir udayatu sukṛtena
sakhi! sīdati tava virahe... (5)

Translation

This song of Śrī Jayadeva is full of Kṛṣṇa's anxiety of separation. As a result of the piety infused by this song, those who recite it attain an unsurpassed immersion in the pastimes of separation. May Śrī Kṛṣṇa manifest within their hearts.

Commentary

The poet Śrī Jayadeva says that the reciters and audience of the tenth song, entitled *Garuḍapada*, will accumulate immense piety (*sukṛti*). Consequently

Śrī Hari's separation pastimes will enrich their hearts with sustained enthusiasm. May Bhagavān appear in the hearts of those who ardently long for *rasa*.

This poem may also be sung in *kedāra rāga*.

Kṛṣṇa is Rādhā's *prāṇanātha* – she feels that his lotus feet should be worshipped with the lamp of ten million of her own pranas. Therefore, as soon as she heard about his state of lamentation, she swooned and fell to the ground unconscious. Then her *sakhī* became silent; she could not speak another word. For this reason, this song has been completed in only five verses.

Verse 7

पूर्वं यत्र समं त्वया रतिपतेरासादिताः सिद्धयस्
तस्मिन्नेव निकुञ्जमन्मथमहातीर्थे पुनर्माधवः ।
ध्यायंस्त्वामनिशं जपन्नपि तवैवालापमन्त्रावलीं
भूयस्त्वत्कुचकुम्भनिर्भरपरीरम्भामृतं वाञ्छति ॥ ७ ॥

pūrvaṁ yatra samaṁ tvayā rati-pater āsāditāḥ siddhayas
tasminn eva nikuñja-manmatha-mahā-tīrthe punar mādhavaḥ
dhyāyaṁs tvām aniśaṁ japann api tavaivālāpa-mantrāvalīṁ
bhūyas tvat-kuca-kumbha-nirbhara-parīrambhāmṛtaṁ vāñchati

Translation

"In a great place of pilgrimage – a secluded forest bower – Mādhava previously attained the perfections (*siddhis*) of Kāmadeva, in order to fulfil your cherished desires to embrace. He always meditates on you in that sacred place to attain those *siddhis*. Constantly uttering the *mantra* of his previous romantic conversations with you, he makes a wish to attain the nectar of liberation in the deep embrace of your pitcher-like breasts."

Commentary

Thereafter, the *sakhī* sprinkled the refreshing water of Kṛṣṇa's qualities upon Rādhā to bring her back to consciousness. Then she began to describe Rādhā as

a heroine who embarks on a journey to meet with her lover (*abhisārikā nāyikā*). She wants to please Rādhā by convincing her that Mādhava's heart seeks refuge in her alone.

"O Rādhā, in Cupid's sacred abode, a secluded grove, Mādhava attained the great mystic powers of *kāma*, such as the nectar of kissing and embracing you. He desires to attain those same *siddhis* again today.

"The firm embrace of your pitcher-like breasts is nectar and the water of that sacred pilgrimage place (*mahā-tīrtha*) is also nectar. He is staying in Kāmadeva's *mahā-tīrtha*, meditating on your form and qualities.

"Day and night he utters the *mantra* of his bygone romantic conversations with you. A mystic perfection is only attained by chanting a *mantra* and meditating in a secluded place before a deity. Kṛṣṇa wants to attain *kāma-siddhi* in your presence in the form of your satisfaction in the *kāma-tīrtha* of the secluded forest groves. You are the deity of the pleasure grove. Your amorous repartee has become the *mantra* to attain *kāma-siddhi*. By this *mantra*, he wants to attain ambrosia in the form of tightly embracing your highly protruding pitcher-like breasts."

This verse features *śārdūla-vikrīḍita chanda* and *kāvyaliṅga alaṅkāra*.

Song 11

The musical mode is *gurjarī rāga*. The rhythm is *ekatālī tāla*.

रतिसुखसारे गतमभिसारे मदनमनोहरवेषम् ।
न कुरु नितम्बिनि गमनविलम्बनमनुसर तं हृदयेशम् ॥
धीरसमीरे यमुनातीरे वसति वने वनमाली
पीनपयोधरपरिसरमर्दनचञ्चलकरयुगशाली ॥ध्रुवम् ॥८॥

नामसमेतं कृतसङ्केतं वादयते मृदुवेणुम् ।
बहु मनुते ननु ते तनुसङ्गतपवनचलितमपि रेणुम् ॥धीर० ॥९॥

पतति पतत्रे विचलति पत्रे शङ्कितभवदुपयानम् ।
रचयति शयनं सचकितनयनं पश्यति तव पन्थानम् ॥धीर० ॥१०॥

मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिषु लोलम् ।
चल सखि कुञ्जं सतिमिरपुञ्जं शीलय नीलनिचोलम् ॥धीर० ॥११॥

उरसि मुरारेरुपहितहारे घन इव तरलबलाके ।
तडिदिव पीते रतिविपरीते राजसि सुकृतविपाके ॥धीर० ॥१२॥

विगलितवसनं परिहृतरसनं घटय जघनमपिधानम् ।
किसलयशयने पङ्कजनयने निधिमिव हर्षनिधानम् ॥धीर० ॥१३॥

हरिरभिमानी रजनिरिदानीमियमपि याति विरामम् ।
कुरु मम वचनं सत्वररचनं पूरय मधुरिपुकामम् ॥धीर० ॥१४॥

श्रीजयदेवे कृतहरिसेवे भणति परमरमणीयम् ।
प्रमुदितहृदयं हरिमतिसदयं नमत सुकृतकमनीयम् ॥धीर० ॥१५॥

Verse 8

rati-sukha-sāre gatam abhisāre madana-manohara-veṣam
na kuru nitambini gamana-vilambanam anusara taṁ hṛdayeśam

dhīra-samīre yamunā-tīre vasati vane vanamālī
pīna-payodhara-parisara-mardana-cañcala-kara-yuga-śālī
(refrain) (1)

Translation

"Vanamālī Kṛṣṇa is adorned with a garland of forest flowers and his hands are always restless to inflict pain upon the *gopīs'* breasts. He is currently waiting in a forest bower on the gentle Malaya-windswept shore of the Yamunā. O young woman with voluptuous hips, Kṛṣṇa is waiting in the appointed meeting place, which is a perfect setting for lovemaking. He is dressed in the most fascinating attire, exactly like the god of sensuality. Go and meet with the darling of your heart at once. You should not delay any longer."

Commentary

Encouraging Rādhā to embark on her way to meet Kṛṣṇa, the *sakhī* says, "O young woman with excellent broad hips! Your pace is already slowed down by the weight of your hips, so now there is no need to procrastinate any further and be late for your tryst. Go swiftly so that you will reach the appointed meeting place shortly after Kṛṣṇa's arrival. Therein you will find the essence of sensual euphoria. The owner of your heart, Vanamālī Kṛṣṇa, dressed like Madana, has already arrived and he is anxiously looking out for your arrival."

What is the speciality of that meeting place?

"There is a *vetasī* forest on the bank of Yamunā, where the slowly drifting air has almost become stationary. Though the forest is dense and isolated, this gentle breeze is so pleasant at the time of lovemaking. Kṛṣṇa is dressed for love and he has gone for *abhisāra*."

To set out for a rendezvous on a moonlit night, after decorating and dressing appropriately for the occasion, is called *abhisāra*.

"Without the slightest delay, go at once and meet with Vanamālī in that secluded forest bower."

Verse 9

nāma-sametaṁ kṛta-saṅketaṁ vādayate mṛdu-veṇum
bahu manute nanu te tanu-saṅgata-pavana-calitam api reṇum
dhīra-samīre yamunā-tīre... (2)

Translation

"O Rādhā, he is softly playing his flute, as if calling your name. He considers himself immensely fortunate to be touched by so many dust particles that have first touched your body. As they come to him on the breeze, he receives them with the utmost honour."

Commentary

The *sakhī* is assuring Rādhā, "If you have no faith in my words, then just listen to the sound of Kṛṣṇa's flute coming from that very place. The flute is singing your name. It is the signal by which Kṛṣṇa is calling you to meet him and also showing you the way to get there. If you are doubtful and think, 'I will definitely be cheated when I arrive. He must have gone there to meet another lover,' then your doubt is unfounded because he even considers the grains of sand raised by your feet to be valuable jewels. He receives them with great respect as they come to him on the breeze."

Verse 10

patati patatre vicalati patre śaṅkita-bhavad-upayānam
racayati śayanaṁ sacakita-nayanaṁ paśyati tava panthānam
dhīra-samīre yamunā-tīre... (3)

Translation

"As Kṛṣṇa joyfully makes the bed, he experiences many internal visions. When a bird landing on a tree rustles the leaves and makes the slightest sound, Kṛṣṇa glances with startled eyes along the path of your expected arrival."

Commentary

The *sakhī* informs Rādhā, "As soon as an insignificant rustling sound comes from falling leaves, movements of the air or birds coming and going in the trees, Kṛṣṇa is filled with anticipation: 'Perhaps Rādhā is coming.' With joyful enthusiasm, he becomes busy in quickly decorating the bed and he glances towards the path of your expected arrival with startled eyes."

Verse 11

mukharam adhīraṁ tyaja mañjīraṁ ripum iva keliṣu lolam
cala sakhi kuñjaṁ satimira-puñjaṁ śīlaya nīla-nicolam
dhīra-samīre yamunā-tīre... (4)

Translation

"*Sakhi*, go! Move in the direction of that *kuñja*. Take off these dangerous enemies, your ankle-bells. They talk loudly when you walk and they shake when you enjoy union. Put on this dark blue garment."

Commentary

The *sakhī* says, "O Rādhā, the appropriate time for *abhisāra* has come because it is dark. *Abhisārikā* heroines meet their lovers in the dark. So set off for that

secret forest grove in the darkness. My dear friend, remove these ankle-bells. They are your enemies because they are so restless. They inform others by making a noise wherever you walk and they also become talkative during your love-play. Like enemies, they open their mouths without understanding the nature of the occasion. These ankle-bells are unfavourable for the attainment of your desired perfection. Now put on your blue clothes. The veil of this blue garment will make your fair complexion become one with the darkness (or one with Śyāma) and conceal your journey."

Verse 12

urasi murārer upahita-hāre ghana iva tarala-balāke
taḍid iva pīte rati-viparīte rājasi sukṛta-vipāke
dhīra-samīre yamunā-tīre... (5)

Translation

"O Rādhā, your complexion is yellow like a flash of lightning. You will manifest the beauty of a restless and crooked streak of lightning upon a dark cloud when the result of your pious activities culminates in making love upon Kṛṣṇa's chest, which is decorated with a necklace of jewels."

Verse 13

vigalita-vasanaṁ parihṛta-rasanaṁ ghaṭaya jaghanam apidhānam
kisalaya-śayane paṅkaja-nayane nidhim iva harṣa-nidhānam
dhīra-samīre yamunā-tīre... (6)

Translation

"O blue lotus-eyed Rādhā, be naked and without your waist-chain. Establish the treasured jewel of your thighs, the embodiment of your lover's joyful fulfilment, on a bed of freshly sprouted leaves."

Commentary

In the previous verse, the *sakhī* awakened Rādhā's impatience for *viparīta-rati*, union in which the heroine plays the dominant role and actively sports in the upper position. Now, in this verse, the *sakhī* arouses Rādhā's eagerness to experience the love-play actively performed by Kṛṣṇa. "O Rādhā, your eyes are as captivating as lotus flowers. When you see how Kṛṣṇa is ten million times more ravishing than the god of passionate love, the cloth that covers your hips will slip off by itself. The tiny bells attached to your waist-belt will be cast aside. Then you should situate the receptacle of bliss, the arrangement for Śrī Kṛṣṇa's happiness, this treasured jewel of your loins, on the flower bed made by Kṛṣṇa."

Verse 14

harir abhimānī rajanir idānīm iyam api yāti virāmam
kuru mama vacanam satvara-racanam pūraya madhuripu-kāmam
dhīra-samīre yamunā-tīre... (7)

Translation

"Now Śrī Kṛṣṇa is being stubborn. The last period of the night is about to pass, so accept my advice. Go at once, without further delay, and fulfil the desires of Kṛṣṇa, the enemy of Madhu."

Commentary

The *sakhī* says, "Kṛṣṇa has a mind of his own." The implied meaning is, "Kṛṣṇa's heart and mind are at odds with each other. He is trying very hard to appease you, so do not be worried that he will meet with anyone else. In regard to his being headstrong, it is remarkable that, just to protect his own dignity, he could not come to you, and on the other hand, he also cannot abandon you. Whatever you have to do later, why not do it now? The night is passing and the opportunity to meet will be lost. So accept my advice – go to Kṛṣṇa immediately and fulfil his desires."

Verse 15

śrī-jayadeve kṛta-hari-seve bhaṇati parama-ramaṇīyam
pramudita-hṛdayaṁ harim ati-sadayaṁ namata sukṛta-kamanīyam
dhīra-samīre yamunā-tīre... (8)

Translation

O saints! Kṛṣṇa is exuberant, causelessly merciful, exceptionally sweet, virtuous and adorned with all desirable qualities. Offer obeisances to him with a joyful heart by reciting this song of Śrī Jayadeva, the composer of the most enchanting poetry and the servant of Śrī Hari.

Commentary

The poet Śrī Jayadeva concludes, "O devotees of Bhagavān, a person who remains eternally absorbed in the service of Kṛṣṇa has composed this endearing conversation. Therefore Kṛṣṇa is eternally pleased with it. May you all offer obeisances with joyful hearts to the lovable Śrī Kṛṣṇa, who is an ocean of mercy. He becomes the object of everyone's desires by granting them their own individual *sphūrti*, or internal vision of his delightful pastimes."

Verse 16

विकिरति मुहुः श्वासानाशाः पुरो मुहुरीक्षते
प्रविशति मुहुः कुञ्जं गुञ्जन्मुहुर्बहु ताम्यति ।
रचयति मुहुः शय्यां पर्याकुलं मुहुरीक्षते
मदनकदनक्लान्तः कान्ते प्रियस्तव वर्तते ॥१६॥

vikirati muhuḥ śvāsān āśāḥ puro muhur īkṣate
praviśati muhuḥ kuñjaṁ guñjan muhur bahu tāmyati
racayati muhuḥ śayyāṁ paryākulaṁ muhur īkṣate
madana-kadana-klāntaḥ kānte priyas tava vartate

Translation

"O impassioned woman, your beloved Kṛṣṇa is waiting for you in the hidden chamber of a *kuñja* and he is burning with amorous desire. He draws long breaths and looks around with startled eyes. Repeatedly lamenting in indistinct words, he comes out of the bower of flowering vines and then returns again feeling disappointed. Then he continues to arrange and rearrange the flower bed and glance towards the path of your expected arrival."

Commentary

In different ways, Rādhā's friend is urging her to meet with Kṛṣṇa by informing her of his condition. "Kṛṣṇa is unhappy without you because he feels the pain of unfulfilled *kāma*. 'You should have been here by now,' he thinks, and taking deep breaths, he lets out long sighs of disappointment. Sometimes he steps outside the *kuñja* and looks around expectantly in all directions hoping to see the direction from which you might be coming. Then he enters the *kuñja* again, thinking, 'Have you already come here and hidden yourself somewhere? Sometimes I go outside, sometimes I go back inside. Why should I do this again and again?' He mutters different things to himself as he ponders over the cause of your absence. 'She has not come. Why not? Perhaps she has stopped on the way for some reason or perhaps she is afraid. Anyway, all this guesswork and

speculation is useless. She will definitely come.' When this conviction arises, he begins to prepare the bed."

The word *kadana* implies that Kṛṣṇa thinks, "She will definitely come because of her ever-fresh and increasing love for me." Therefore, he looks out for her arrival with renewed optimism.

This verse includes *dīpaka alaṅkāra*. The *chanda* is *hariṇī*.

Verse 17

त्वद्वाम्येन समं समग्रमधुना तिग्मांशुरस्तं गतो
गोविन्दस्य मनोरथेन च समं प्राप्तं तमः सान्द्रताम् ।
कोकानां करुणस्वनेन सदृशी दीर्घा मदभ्यर्थना
तन्मुग्धे विफलं विलम्बनमसौ रम्योऽभिसारक्षणः ॥१७॥

tvad-vāmyena samaṁ samagram adhunā tigmāṁśur astaṁ gato
govindasya manorathena ca samaṁ prāptaṁ tamaḥ sāndratām
kokānāṁ karuṇa-svanena sadṛśī dīrghā mad-abhyarthanā
tan-mugdhe viphalaṁ vilambanam asau ramyo 'bhisāra-kṣaṇaḥ

Translation

"Along with your contrary mood, the sun has also set. Along with Kṛṣṇa's desire, the darkness has also intensified. Like the continuous crying of the lonely *cakravāka* bird, who laments in pathetic tones during the night, my request has also become futile. O bewildered one, I have been pleading with you for a very long time. Now it is useless to delay any longer. The delightful time for *abhisāra* has arrived."

Commentary

"O Rādhā, this is a suitable time for you to go to your beloved. Helplessly impelled by your contrary nature, you were indignant and refused to go anywhere. But now your pique has gone down along with the sun, so there are no obstacles to impede your tryst. As the density of the night's darkness grew,

so did Govinda's ardent desire for your love. At night, the male and female *cakravāka* birds are distanced from each other, so they too let out long pitiful cries of agony due to excessive feelings of separation. Like the sustained cries of the *cakravāka* birds, my requests for you to meet with Kṛṣṇa have gone in vain. O naive girl, do not miss this opportunity. Now is the optimal time for *abhisāra*. The darkness is impenetrable. Your dearmost one is eager for you. Now do not delay on the pretext of dressing and decorating yourself. Do it quickly."

This verse features *sahokti alaṅkāra* and *śārdūla-vikrīḍita chanda*.

Verse 18

आश्लेषादनु चुम्बनादनु नखोल्लेखादनु स्वान्तज-
प्रोद्बोधादनु सम्भ्रमादनु रतारम्भादनु प्रीतयोः ।
अन्यार्थं गतयोर्भ्रमान्मिलितयोः सम्भाषणैर्जानतो-
र्दम्पत्योरिह को न को न तमसि व्रीडाविमिश्रो रसः ॥१८॥

āśleṣād anu cumbanād anu nakhollekhād anu svāntaja-
prodbodhād anu sambhramād anu ratārambhād anu prītayoḥ
anyārthaṁ gatayor bhramān militayoḥ sambhāṣaṇair jānator
dampatyor iha ko na ko na tamasi vrīḍā-vimiśro rasaḥ

Translation

"When a hero and heroine search for each other in the dense darkness, the hero meets with another heroine and his heroine meets with another hero by mistake. Only when they begin to converse do they realize their error. After recognizing each other, they embrace. At first they kiss and then they begin to mark each other with their fingernails. When they become completely overwhelmed by erotic desires and absorbed in passion, they lose their composure and excitedly begin their love-play. After making love, both will feel an astonishing type of affection. What sort of *rasa*, mixed with feelings of shame, will not be attained in this darkness? Therefore, O beautiful one,

go! As quickly as possible, go to your sylvan love chamber. Are such excellent opportunities ever to be neglected?"

Commentary

The *sakhī* is tempting Rādhā. "O friend, Rādhikā, when you arrive there and meet with Kṛṣṇa, you will discover a variety of fascinating amorous games." By these words, she increases Rādhā's eagerness and expresses the cherished desire of both of them.

"When darkness falls, a hero and a heroine set off to find their respective lovers but meet with each other instead. At that time they realize the taste of erotic ecstasies mixed with feelings of shame (*vrīḍā-miśrita śṛṅgāra-rasa*). Then what *rasa* remains to be attained? All types of *rasa* are incorporated in this *vrīḍā-miśrita rasa*."

The word *bhramāt* is interpreted thus, "They meet while wandering in the direction of the *kuñja* and come to recognize each other only after conversing together in the dense darkness. Alternatively, they may have set out with other purposes and then met by chance along the way. They recognize each other in the course of conversing by the broken articulation that ensues *sāttvika-bhāva*. As soon as they understand the actual situation, they suddenly embrace, but both still remain afraid that someone might see them. Therefore *bhayānaka-rasa* emerges, of which fear is the *sthāyibhāva*. Although the hero is repeatedly forbidden to do so, he kisses and bites his beloved by force. Furthermore, he laments, 'Have I gone to so much trouble for nothing? Even if she forbids me a hundred thousand times, I will not accept no for an answer.' Then his heart melts with compassion and he attains *karuṇa-rasa*.

"When they begin to scratch each other with their nails to stimulate their sensual appetite, the *sthāyibhāva* is *utsāha* (resolve).

"Now they are on the verge of making love. In this love-play, they experience the happiness of *vismaya-pradhāna adbhuta-rasa* (astonishment). When *kāma* has arisen, they indulge in varieties of sensual sports as they laugh and speak joking words to each other. While engrossed in *rati-krīḍā*, both feel *hāsya-rasa* (humour). Finally, when their lovemaking is fully accomplished and they feel

mutual bliss, then they realize the sweetness of the supreme emperor of all mellows, *rasa-rāja śṛṅgāra-rasa.*

"In this way, when a hero and heroine meet unintentionally in the dark, at first they do not recognize each other. When they do, both become ashamed, but they do not blame each other or become angry because both are at fault. Then, in the dense darkness, they experience all *rasas* mixed with shame. Rādhā, you will feel ashamed, 'Oh, we have just met, so why have we suddenly become immersed in such deep *śṛṅgāra-rasa?*'"

Cauryarata krama, the entire sequence of secret sexual enjoyment, has been explained by Bharata Muni:

āśleṣa-cumbana-nakha-kṣata-kāma-bodha-
śīghratva-maithunam ananta-sukha-prabodham
prītis tato 'pi rasa-bhāvanam eva kāryam
evaṁ nitāntanaturāḥ suciraṁ ramante

The *alaṅkāras* called *dīpaka*, *samuccaya* and *bhrāntimān* are notable in this verse. The *chanda* is *śārdūla-vikrīḍita.*

Verse 19

सभयचकितं विन्यस्यन्तीं दृशं तिमिरे पथि
प्रतितरु मुहुः स्थित्वा मन्दं पदानि वितन्वतीम् ।
कथमपि रहः प्राप्तामङ्गैरनङ्गतरङ्गिभिः
सुमुखि सुभगः पश्यन्स त्वामुपैतु कृतार्थताम् ॥१९॥

sa-bhaya-cakitaṁ vinyasyantīṁ dṛśaṁ timire pathi
prati-taru muhuḥ sthitvā mandaṁ padāni vitanvatīm
katham api rahaḥ prāptām aṅgair anaṅga-taraṅgibhiḥ
sumukhi subhagaḥ paśyan sa tvām upaitu kṛtārthatām

Translation

"O beautiful young woman! Timidly looking around with quickly moving glances, standing close to each tree, then again gradually advancing step by step along the dark path, you will somehow arrive at a secluded place. When the greatly fortunate Kṛṣṇa sees you agitated by the waves of *kāma*, his life will be successful."

Commentary

"Attaining you means everything to Kṛṣṇa." Alluding to this, the *sakhī* tells Rādhā, "O stunningly beautiful one, when you set out from here, you will proceed with great caution as you walk upon that dark path through the dense darkness. It is only natural to be afraid in the dark. By chance, someone might see you, so it is also natural to be alarmed. 'I am actually going to the trysting place to meet with Kṛṣṇa in complete darkness.' This will be astonishing for you, and at the same time, you will also doubt, 'When I arrive there, will I meet with Kṛṣṇa or not?' Your body quickly tires from the heavy burden of your breasts and hips. You become too languid to walk quickly, so stop and wait beneath every tree before going on. Kṛṣṇa will consider his life successful when he sees you arrive at the appointed meeting place in this enfeebled condition, with the waves of Anaṅga playing on your body. Then he will begin to plunge into the turbulent waves of excitement."

This verse is embellished by the *alaṅkāra* called *atiśayokti*. The *chanda* is *hariṇī*.

Verse 20

राधामुग्धमुखारविन्दमधुपस्त्रैलोक्यमौलिस्थली
नेपथ्योचितनीलरत्नमवनीभारावतारान्तकः ।
स्वच्छन्दं व्रजसुन्दरीजनमनस्तोषप्रदोषोदयः
कंसध्वंसनधूमकेतुरवतु त्वां देवकीनन्दनः ॥ २० ॥

rādhā-mugdha-mukhāravinda-madhupas trailokya-mauli-sthalī-
nepathyocita-nīla-ratnam avanī-bhārāvatārāntakaḥ
svacchandaṁ vraja-sundarī-jana-manas-toṣa-pradoṣodayaḥ
kaṁsa-dhvaṁsana-dhūmaketur avatu tvāṁ devakī-nandanaḥ

Translation

He is the bumblebee who drinks the honey of Rādhā's lotus face. He is the sapphire ornament of Vṛndāvana, which is itself the crest-jewel of the three worlds. Like nightfall, he is naturally competent to satisfy the beautiful dairy maidens of Vraja. He annihilates the aggressive empiricists who overburden the earth. He is like the star Dhūmaketu, foreboding destruction for Kaṁsa. May that Śrī Kṛṣṇa, the son of Devakī, protect you all.

Commentary

After describing Rādhā-Kṛṣṇa's emotions during separation, the poet portrays the *śṛṅgāra-rasa* evoked by their meeting. In this verse, Śrī Jayadeva bestows a benediction upon the reciters and audience of this poem.

Mugdha-mukhāravinda-madhupaḥ – Rādhā's face is like a lotus flower. As a bumblebee frequents the lotus flower to drink the nectar of its pollen, similarly Kṛṣṇa tastes the sweetness of Rādhā's lotus face. Therefore he has been addressed as *mugdha-madhupa*, the bewildered bumblebee. This part of the verse indicates their pastimes of meeting.

Trailokya-mauli-sthalī-nepathyocita-nīla-ratnaḥ – He is a sapphire upon the crown of the three worlds; that is, he beautifies the best places in the entire creation. The phrase *nepathyocita* means "a befitting ornament".

Avanī-bhārāvantārāntakaḥ – When demons such as Śiśupāla, Dantavakra and Kaṁsa took birth to increase the burden of the earth, Kṛṣṇa appeared to bring about their destruction. The word *antaka* means *yama*, or death personified. Kṛṣṇa is just like death for those who are a burden on the earth.

Svacchandaṁ vraja-sundarī-jana-manas-toṣodayaḥ – Kṛṣṇa satisfies the hearts of the beautiful *gopīs* of Vraja like twilight. As the moon rises at twilight and satisfies women by providing them the opportunity to meet with their lovers, similarly, without the slightest restraint, Kṛṣṇa delights the hearts of the attractive *gopīs* and fulfils their desires.

Kaṁsa-dhvaṁsana-dhūmaketuḥ – Kṛṣṇa, the destroyer of the demon named Kaṁsa, is like the comet Dhūmaketu. Dhūmaketu is one particular star. When this star appears, the imminent destruction of the king is considered inevitable. Similarly, the descent of Kṛṣṇa forebodes the destruction of Kaṁsa.

Another meaning of *dhūmaketu* is "one who illuminates like the sun". Śrī Kṛṣṇa is also the Dhūmaketu that spells the pacification of Śrī Rādhā's *kāma*.

The etymology of the word *pradoṣa* is *pragato doṣādayaḥ*.

This verse includes the *alaṁkāras* called *śleṣa*, *luptopamā*, *parikara* and *varṇopamā*. The *chanda* is *śārdūla-vikrīḍita* and the *rīti* is *pāñcālī*.

Act Five has described *abhisārikā*, the condition of a heroine who embarks for a secret tryst. The lotus-eyed Kṛṣṇa is ready and waiting for the arrival of Rādhā.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Five of Śrī Gīta-govinda*, entitled* Ākāṅkṣa-puṇḍarīkākṣa.

॥ षष्ठः सर्गः॥

।धृष्टवैकुण्ठः।

Act Śix

— dhṛṣṭa-vaikuṇṭhaḥ —

The Audacious Autocrat

Verse 1

अथ तां गन्तुमशक्तां चिरमनुरक्तां लतागृहे दृष्ट्वा ।
तच्चरितं गोविन्दे मनसिजमन्दे सखी प्राह ॥१॥

atha tāṁ gantum aśaktāṁ ciram anuraktāṁ latā-gṛhe dṛṣṭvā
tac-caritaṁ govinde manasija-mande sakhī prāha

Translation

Rādhā was sitting in a chamber of flowering vines. When the *sakhī* saw Rādhā powerless to go to Kṛṣṇa despite her being fervently desirous of his company, she described Rādhā's condition to Govinda, who was himself inflicted physically and psychologically with transformations of intense amorous desire.

Commentary

Although Rādhā was hankering for Kṛṣṇa, she could not go to him because she was too debilitated from the trauma of separation. Seeing this, the *sakhī* left Rādhikā there in the chamber of flowering creepers and went to inform Kṛṣṇa about Rādhā's predicament.

Kṛṣṇa has sat down in a state of depression, suffering from frustrated passion. Therefore his movements have become slow. The purport of *latā-gṛha* is *saṅketa-sthala*, the appointed meeting place.

The *chanda* of this verse is *āryā*.

Song 12

The musical mode is *guṇakarī rāga* and the rhythm is *rūpaka tāla*.

पश्यति दिशि दिशि रहसि भवन्तम् ।
तदधरमधुरमधूनि पिबन्तम् ॥
नाथ हरे सीदति राधा वासगृहे ॥ध्रुवम् ॥२॥

त्वदभिसरणरभसेन वलन्ती ।
पतति पदानि कियन्ति चलन्ती ॥नाथ हरे० ॥३॥

विहितविशदबिसकिसलयवलया ।
जीवति परमिह तव रतिकलया ॥नाथ हरे० ॥४॥

मुहुरवलोकितमण्डनलीला ।
मधुरिपुरहमिति भावनशीला ॥नाथ हरे० ॥५॥

त्वरितमुपैति न कथमभिसारम् ।
हरिरिति वदति सखीमनुवारम् ॥नाथ हरे० ॥६॥

श्लिष्यति चुम्बति जलधरकल्पम् ।
हरिरुपगत इति तिमिरमनल्पम् ॥नाथ हरे० ॥७॥

भवति विलम्बिनि विगलितलज्जा ।
विलपति रोदिति वासकसज्जा ॥नाथ हरे० ॥८॥

श्रीजयदेवकवेरिदमुदितम् ।
रसिकजनं तनुतामतिमुदितम् ॥नाथ हरे० ॥९॥

Verse 2

paśyati diśi diśi rahasi bhavantam
tad-adhara-madhura-madhūni pibantam
nātha hare! sīdati rādhā vāsa-gṛhe (refrain) (1)

Translation

"O Hari, you are her only refuge. Śrī Rādhā is sinking to the depths of despair in the trysting place. She is in agony. In all directions and in the core of her heart, she sees you who are so skilful in drinking the sweet nectar of her lips."

Commentary

The *sakhī* says, "Rādhā has become listless. She is sitting alone in the trysting place. By the intense power of her meditation, she sees you everywhere. Her subjective experience is that all directions are *kṛṣṇamayī*, nothing but Kṛṣṇa."

Another meaning is, "In that chamber of flowering vines, she lovingly drinks through her ears endearing words about your character and activities. It is the nature of long-standing *prema* that the body and mind do not work together in harmony. The mind wants to do something, but the body will not assist. This is why she becomes inert."

Verse 3

tvad-abhisaraṇa-rabhasena valantī
patati padāni kiyanti calantī
nātha hare! sīdati... (2)

Translation

"As soon as Rādhā is enthused about embarking on a lover's journey and begins to make the appropriate arrangements, she takes a few steps and falls down."

Commentary

"Rādhā impetuously stands up to decorate and prepare herself for *abhisāra*, but she is so enfeebled in the wake of separation that after taking a few steps, she falls helplessly to the ground unconscious."

Verse 4

vihita-viśada-bisa-kisalaya-valayā
jīvati param iha tava rati-kalayā
nātha hare! sīdati... (3)

Translation

"She puts on bangles, a sash, rings, armlets, necklaces and other ornaments made of spotless white lotus-fibres and freshly sprouted leaves. She is living only in the hope of enjoying union with you."

Commentary

"Rādhā has surrounded herself with the fibres of lotus stems and freshly spouted leaves to relieve the burning sensation of *kāma*. Although she is feeble and emaciated, she has held on to her life-airs until now only because she feels happiness in the hope of enjoying amorous pastimes with you. Even now, the ways of your love reside in her life-airs and all the methods of your *prema* are resonating upon her heart-strings. Her total absorption in sensual union with you is the only cause of her continued existence."

Verse 5

muhur avalokita-maṇḍana-līlā
madhuripur aham iti bhāvana-śīlā
nātha hare! sīdati... (4)

Translation

"She thinks, 'I am Madhuripu,' and looks repeatedly at your ornaments."

Commentary

"O Kṛṣṇa, her prana has become one with yours. Imagining that, 'I am Madhusūdana. I am Rādhā's prana, Śrī Kṛṣṇa,' she identifies herself with you and becomes just like you. She adorns herself while thinking, 'These ornaments, this crown, these earrings and this garland of forest flowers are worthy of being worn when I enjoy amorous union with Rādhā.' Rādhā rejects all the ornaments suitable for young women. In the agony of separation from you, she passes her time dressing in ornaments suitable for a male lover and looking just like you. Then, after becoming Mādhava, she gazes with wonderment upon Rādhā's ornaments."

Verse 6

tvaritam upaiti na katham abhisāram
harir iti vadati sakhīm anuvāram
nātha hare! sīdati... (5)

Translation

"She repeatedly inquires from her confidante, '*Sakhi*, why is Śrī Kṛṣṇa not coming quickly for our rendezvous?'"

Commentary

The *sakhī* informs Kṛṣṇa, "Sometimes she comes to me and asks repeatedly, 'Why doesn't Śrī Hari hurry up and meet me here in the appointed place?'"

Verse 7

śliṣyati cumbati jaladhara-kalpam
harir upagata iti timiram analpam
nātha hare! sīdati... (6)

Translation

"When she sees the dense darkness that resembles a raincloud, she embraces and kisses it thinking, 'Oh, Hari has come.'"

Commentary

"When she sees the dense, blackish-blue darkness that appears to be a cloud about to burst, she thinks, 'Kṛṣṇa, you have come.' Then she embraces that lovely darkness to her breast and begins to kiss it."

Verse 8

bhavati vilambini vigalita-lajjā
vilapati roditi vāsakasajjā
nātha hare! sīdati... (7)

Translation

"When Rādhā returns to external consciousness and realizes that you have still not arrived, she loses all bashfulness and begins to weep out loud."

Commentary

Rādhā is portrayed here as *vāsakasajjā nāyikā*. When she realizes, "I have not embraced Kṛṣṇa and I am not kissing him. This is just the dense darkness," she becomes ashamed of her behaviour and begins to weep. Her deranged condition is such that she mistakes the nearby expanse of darkness to be her dearest beloved because of its colour. Then she begins to lament, "Why has my most beloved one not come by now?"

Vāsakasajjā – The *vāsakasajjā nāyikā* is a heroine who arrives at the appointed grove and waits for her hero with intense eagerness. She personally decorates the grove, makes a flower bed and sends messengers to the hero.

Verse 9

śrī-jayadeva-kaver idam uditam
rasika-janaṁ tanutām ati-muditam
nātha hare! sīdati... (8)

Translation

May this song of the poet Jayadeva awaken abundant jubilation in the hearts of those who are expert in relishing *rasa*.

Commentary

Śrī Jayadeva says, "A *sakhī* has sung the glories of Rādhā's love herein. May her words bestow bliss upon the expert devotees whose hearts are infused with the romantic mellow."

This twelfth song portrays the *vipralambha-bhāva* of *śṛṅgāra-rasa*. The *alaṅkāra* is *samuccaya*, the hero is *śaṭha nāyaka* and the heroine is a distraught *vāsakasajjā nāyikā*.

Verse 10

विपुलपुलकपालिः स्फीतसीत्कारमन्त-
र्जनितजडिमकाकुव्याकुलं व्याहरन्ती ।
तव कितव विधायामन्दकन्दर्पचिन्तां
रसजलधिनिमग्ना ध्यानलग्ना मृगाक्षी ॥१०॥

vipula-pulaka-pāliḥ sphīta-sītkāram antar-
janita-jaḍima-kāku-vyākulaṁ vyāharantī
tava kitava vidhāyāmanda-kandarpa-cintāṁ
rasa-jaladhi-nimagnā dhyāna-lagnā mṛgākṣī

Translation

"O cheater! Covered with severe horripilation, stunned from within and drawing her breath with pitiful groans, the doe-eyed Rādhikā is absorbed in intense bodily transformations arising from *kāma* for you. Somehow she holds on to her life-air while being submerged in the ocean of *prema-rasa*."

Commentary

Painting a picture of Rādhā's insane craving for union (*premonmāda*), the *sakhī* says, "O cunning cheater! You treacherous rogue! The doe-eyed Rādhikā is absorbed in a state of meditation as she sinks into the love-ocean of embracing and uniting with you. It seems to her that you are holding her in an embrace. Therefore every pore of her skin is thrilled with intense pleasure. She suddenly draws her breath and murmurs indistinctly as she becomes almost senseless. When the impetuous frenzy of her internal *kāma* subsides, she sinks into the ocean of bliss."

This verse features *mālinī chanda* and *rasavad alaṅkāra*.

Verse 11

अङ्गेष्वाभरणं करोति बहुशः पत्रेऽपि सञ्चारिणि
प्राप्तं त्वां परिशङ्कते वितनुते शय्यां चिरं ध्यायति ।
इत्याकल्पविकल्पतल्परचनासङ्कल्पलीलाशत-
व्यासक्तापि विना त्वया वरतनुर्नैषा निशां नेष्यति ॥११॥

aṅgeṣv ābharaṇaṁ karoti bahuśaḥ patre 'pi sañcāriṇi
prāptaṁ tvāṁ pariśaṅkate vitanute śayyāṁ ciraṁ dhyāyati
ity ākalpa-vikalpa-talpa-racanā-saṅkalpa-līlā-śata-
vyāsaktāpi vinā tvayā vara-tanur naiṣā niśāṁ neṣyati

Translation

"The limbs of Śrī Rādhā's body are incomparably attractive. She decorates them with ornaments many times. When leaves rustle, she is filled with expectation, thinking, 'Oh, you have come.' She makes a soft bed for you and when you are late she feels acute pain. Thus, although she is occupied in various pastimes such as decorating herself, feeling apprehension, making the bed, speaking loving words and fixing her resolve, she still cannot pass this night in separation from you."

Commentary

The *sakhī* tells Kṛṣṇa about the mental conditions, dysfunctional behaviour and endeavours of the *vāsakasajjā*. "Although Rādhā enjoys your amorous love through meditation, she feels deficient without attaining direct union with you. O Mādhava, my most beautiful friend decorates her elegant limbs with ornaments to attract you in expectation of your imminent arrival. When the wind rustles the leaves on a tree, she presumes that you are coming. When you do not appear, she reassures herself, 'He will definitely come', and prepares a bed of freshly sprouted leaves. She is lost in thoughts of you. Sometimes she looks outside to see if you are coming. When you are late, she becomes utterly dejected. Thus although Rādhā remains occupied in various activities such

as adorning herself, expecting your arrival and preparing a bed with the firm resolve that you must be on the way, she still cannot endure the night without you."

This verse features *śārdūla-vikrīḍita chanda* and *samuccaya alaṅkāra.*

Verse 12

किं विश्राम्यसि कृष्णभोगिभवने भाण्डीरभूमीरुहे
भ्रातर्यासि न दृष्टिगोचरमितः सानन्दनन्दास्पदम् ।
राधाया वचनं तदध्वगमुखान्नन्दान्तिके गोपतो
गोविन्दस्य जयन्ति सायमतिथिप्राशस्त्यगर्भा गिरः ॥१२॥

kiṁ viśrāmyasi kṛṣṇa-bhogi-bhavane bhāṇḍīra-bhūmī-ruhe
bhrātar yāsi na dṛṣṭi-gocaram itaḥ sānanda-nandāspadam
rādhāyā vacanaṁ tad adhvaga-mukhān nandāntike gopato
govindasya jayanti sāyam atithi-prāśastya-garbhā giraḥ

Translation

"When I was a guest in Śrī Rādhā's home, she said to me, 'O brother, why are you resting at the foot of this *bhāṇḍīra* tree? A poisonous black serpent lives here. Get up and go to the delightful home of Nanda, which is visible just before you. Why don't you go there?'" On hearing these words of Rādhā from the lips of a pilgrim, Kṛṣṇa thanked "him" in such a way that Śrī Nanda Mahārāja would not understand the inner mood of his statements. May Govinda's words of praise be victorious.

Commentary

To conclude Act Six, Śrī Jayadeva bestows a blessing through the medium of this verse. The context is as follows. When Rādhā saw that her *sakhī* was late, she made an excuse to send another female envoy. That messenger disguised herself as a male pilgrim and approached Kṛṣṇa in the evening twilight. The "pilgrim" gave Kṛṣṇa a message from Rādhā indirectly informing him about a

secret tryst. Śrī Jayadeva says, "May Govinda's words of praise to that pilgrim be victorious."

What were Kṛṣṇa's cryptic words concealing his intentions from his father, Śrī Nanda Mahārāja? Kṛṣṇa may have confirmed his approval by repeating the pilgrim's message. "O brother, why are you lamenting here beneath this banyan tree that is the home of a black snake? Go inside the delightful house of Nanda. It is visible before you a little further ahead."

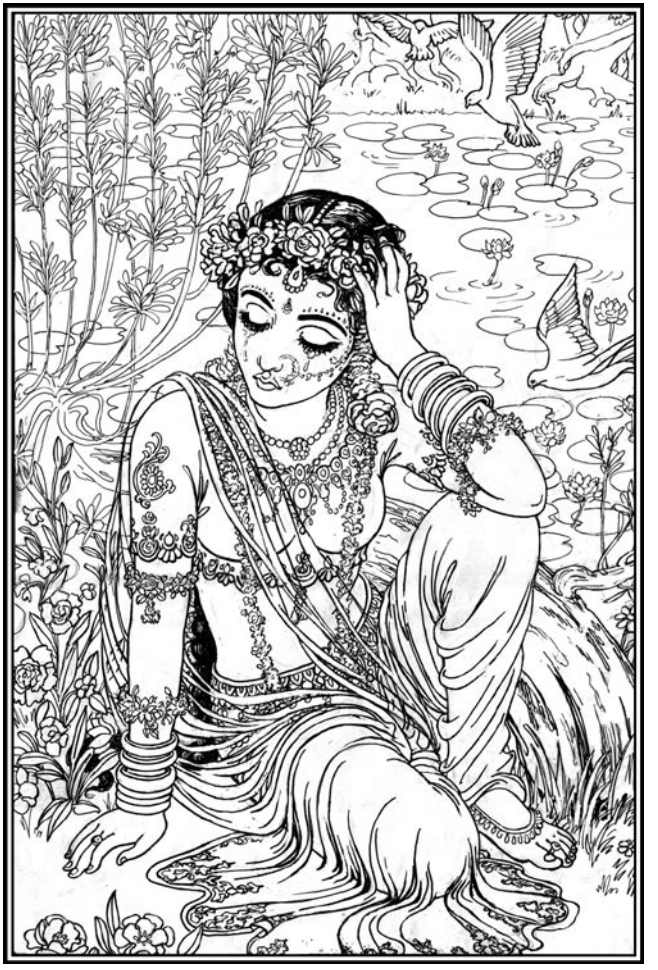
Kṛṣṇa-bhogi – "black snake"; or alternatively "Kṛṣṇa, who enjoys union (*sambhoga*) with his beloved."

When Śrī Jayadeva says, "May Govinda's words of praise be victorious," he implies, "May Rādhā's wish be fulfilled." The word *jaya* also establishes Kṛṣṇa's unparalleled excellence.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Six of Śrī Gīta-govinda*, entitled* Dhṛṣṭa-vaikuṇṭha*,*
describing the vāsakasajjā nāyikā.

॥ सप्तमः सर्गः॥

।नागरनारायणः।



Act Śeven

— nāgara-nārāyaṇaḥ —

The Dextrous Divinity

Verse 1

अत्रान्तरे च कुलटाकुलवर्त्मपात-
सञ्जातपातक इव स्फुटलाञ्छनश्रीः ।
वृन्दावनान्तरमदीपयदंशुजालै-
र्दिक्सुन्दरीवदनचन्दनबिन्दुरिन्दुः ॥१॥

atrāntare ca kulaṭā-kula-vartma-pāta-
sañjāta-pātaka iva sphuṭa-lāñchana-śrīḥ
vṛndāvanāntaram adīpayad aṁśu-jālair
dik-sundarī-vadana-candana-bindur induḥ

Translation

Kṛṣṇa was absorbed in thoughts of Rādhā. In the meantime, the moon enhanced the beauty of Vṛndāvana with his gentle rays. The moon appeared like a drop of sandalwood paste on the lotus face of a beautiful newly married woman in the form of the eastern direction. His limbs bore a stain like the mark of tuberculosis on an unchaste woman when she strays from the path of social etiquette.

Commentary

Śrī Jayadeva is describing the full moonrise because it demolishes the reluctance of contrary heroines. The poet says, "When Rādhā was burning in separation from Kṛṣṇa, the rays of the full moon illuminated the forest of Vṛndāvana. The sinful reaction accrued by the moon for obstructing the path of unchaste, impassioned women is clearly evident from his deer-shaped mark."

Alternatively, "The moon has decorated all directions with his effulgence. He wears his own ill-fame like a spot of sandalwood paste adorning the face of the beautiful woman, Pūrva-diśā (the eastern direction personified)."

Furthermore, "The moon has perfectly adorned the beautiful eastern horizon, just as a spot of sandalwood paste perfectly adorns the forehead of a beautiful woman."

Pātaka iva – A person who obstructs the path of others is considered to be sinful. Unchaste ladies only have an opportunity to meet with their lovers at night. The moonlight creates an obstacle at that time by jeopardizing the secrecy of their movements. The reaction to this sin is evident from the moon's deer-shaped mark.

From one perspective, the moon is considered to be stained by infamy, and from another, it is the ornament of the open directions.

This verse includes *rūpaka* and *utprekṣā alaṅkāras*. The *chanda* is *vasanta-tilakā*.

Verse 2

प्रसरति शशधरबिम्बे विहितविलम्बे च माधवे विधुरा ।
विरचितविविधविलापं सा परितापं चकारोच्चैः ॥ २ ॥

prasarati śaśadhara-bimbe vihita-vilambe ca mādhave vidhurā
viracita-vividha-vilāpaṁ sā paritāpaṁ cakāroccaiḥ

Translation

The moon had already risen to its zenith and Mādhava was late. Therefore, afflicted by separation and loudly expressing her lamentation in various ways, Rādhā began to suffer the most intense agony.

Commentary

When the moon rose to the highest point, Rādhā's hopes that Mādhava would surely come waned and the intense pain of separation increased. Describing Rādhā's remorse, the *sakhī* says, "Rādhā began to weep out loud in great distress, feeling completely helpless. The moon had expanded fully and Mādhava had still not arrived. In utter despair, Rādhā burst into tears."

This verse is in *āryā chanda*.

Scene Thirteen

Song 13

The musical mode is *mālava rāga*. The rhythm is *yati tāla*.

कथितसमयेऽपि हरिरहह न ययौ वनम् ।
मम विफलमिदममलमपि रूपयौवनम् ॥
यामि हे कमिह शरणं सखीजनवचनवञ्चिता ॥ध्रुवम् ॥३॥

यदनुगमनाय निशि गहनमपि शीलितम् ।
तेन मम हृदयमिदमसमशरकीलितम् ॥यामि हे० ॥४॥

मम मरणमेव वरमतिवितथकेतना ।
किमिह विषहामि विरहानलमचेतना ॥यामि हे० ॥५॥

मामहह विधुरयति मधुरमधुयामिनी ।
कापि हरिमनुभवति कृतसुकृतकामिनी ॥यामि हे० ॥६॥

अहह कलयामि वलयादिमणिभूषणम् ।
हरिविरहदहनवहनेन बहुदूषणम् ॥यामि हे० ॥७॥

कुसुमसुकुमारतनुमतनुशरलीलया ।
स्त्रगपि हृदि हन्ति मामतिविषमशीलया ॥यामि हे० ॥८॥

अहमिह निवसामि न गणितवनवेतसा ।
स्मरति मधुसूदनो मामपि न चेतसा ॥यामि हे० ॥९॥

हरिचरणशरणजयदेवकविभारती ।
वसतु हृदि युवतिरिव कोमलकलावती ॥यामि हे० ॥१०॥

Verse 3

kathita-samaye 'pi harir ahaha na yayau vanam
mama viphalam idam amalam api rūpa-yauvanam

yāmi he! kam iha śaraṇaṁ
sakhī-jana-vacana-vañcitā (refrain) (1)

Translation

"Alas, alas! My immaculate youth and beauty are all in vain because Hari has not come to the forest at the appointed time. I have been cheated by my friends, so to whom may I turn for shelter now?"

Commentary

Rādhā laments, "*Sakhi*, you said, 'I will go and bring him at once. Just wait here.' But even you have betrayed me. You said that you would return to this grove before moonrise, but now the moon has risen to its highest point in the sky. I have been deceived by your false words of reassurance. My impeccable youth and beauty are all worthless because if they had any value, he would definitely be here."

The word *ahaha* (Alas! Alas!) indicates Rādhā's profound sorrow. The word *he* (Oh!) is used following a form of address.

Verse 4

yad-anugamanāya niśi gahanam api śīlitam
tena mama hṛdayam idam asamaśara-kīlitam
yāmi he! kam iha... (2)

Translation

"Alas! That very person, in pursuance of whom I have even entered this wild forest on such a dark night, is piercing my heart with arrows of sensuality. To whom may I turn for shelter?"

Commentary

Śrī Rādhā says, "He whom I came to meet in this lonely, secluded jungle has driven the stake of lust into my heart, or a seed incantation (*bīja-mantra*) of *kāma* has bound me with such a mystical spell that I do not have a position in any sphere."

The word *api* (even) implies, "I had never done such a thing before."

Verse 5

mama maraṇam eva varam ati-vitatha-ketanā
kim iha viṣahāmi virahānalam acetanā
yāmi he! kam iha... (3)

Translation

"It is useless to maintain this body any longer. I should die at once. I am becoming senseless. How can I endure this intolerable fire of separation?"

Commentary

"I am ruined. How unsteady I am in separation from that person for whose loving union I am sitting in this deep forest in the dreadful darkness of night. I lost all composure and sense. Where can I go? It is better to die. How much separation can I tolerate? All signs of hope have proven false. My body is worthless, otherwise Hari would not neglect it in this way. I have acted courageously by coming here on my *sakhī's* words, but all my endeavours are in vain. It is useless to go on living."

Verse 6

mām ahaha vidhurayati madhura-madhu-yāminī
kāpi harim anubhavati kṛta-sukṛta-kāminī
yāmi he! kam iha... (4)

Translation

"Oh, how unfortunate I am. This exceptionally sweet spring night makes me unsteady with the pain of loneliness. At a time like this it is certain that elsewhere some impassioned young woman is experiencing the highest happiness as she enjoys the fruit of her pious activities in the form of making love with Kṛṣṇa."

Commentary

Expressing the terrible pain in the core of her heart, Rādhā says, "These *rasa*-laden nights of the spring season embody the highest happiness, yet they are torturing me. Conversely, some fortunate young woman is tasting the rapture of playfully making love with Kṛṣṇa. He did not come here as promised because that seductress has bound him in the ropes of her love as he revels in amorous pastimes. How I must be lacking in pious activities. I am lamenting in the pain of separation and in the meantime, some other woman is feeling the happiness of passionate union with him."

In the *Viśvakośa* dictionary *vidhura* is defined as *vikalatā*, deficiency.

Verse 7

ahaha kalayāmi valayādi-maṇi-bhūṣaṇam
hari-viraha-dahana-vahanena bahu-dūṣaṇam
yāmi he! kam iha... (5)

Translation

"Alas, alas! All my jewel-encrusted bangles and other ornaments are inflaming the fire of separation and inflicting unlimited misery. Therefore they also seem to be guilty."

Commentary

"Oh, *sakhi*! You have played a big trick on me. I have adorned my body with so many ornaments and decorated myself with flowers, freshly sprouted leaves and jewels. But they all seem to burn my body like flames in the tortuous fire of unfulfilled sensual desires in the absence of Hari. Now these ornaments are no longer ornaments. They have become curses, because the beauty and attire of a woman in love have but one fruit – her lover's glance. Alternatively, the value of ornaments is only realized when someone looks at you with love. Therefore these ornaments are not dear to me. Rather, they seem to be conspiring against me."

Verse 8

kusuma-sukumāra-tanum atanu-śara-līlayā
srag api hṛdi hanti mām ati-viṣama-śīlayā
yāmi he! kam iha... (6)

Translation

(To say nothing of my other ornaments) "Even this garland of forest flowers on my chest is inflicting terrible blows like the arrows of Cupid upon my body, which is more delicate than the softest flower blossoms."

Commentary

"O my beloved! What can I say about my other ornaments? The garland I wear upon my heart for your pleasure turns into a weapon of Kāmadeva and steals my life-airs. It pierces my heart like an arrow of *kāma* and its blow is so damaging that my body, which is more delicate than a flower, cannot endure its

violence. When the body is covered with the cuts and wounds of arrows one feels an ordinary type of pain. But the pain of a heart broken by these arrows of *kāma* is intolerable."

Verse 9

aham iha nivasāmi na gaṇita-vana-vetasā
smarati madhusūdano mām api na cetasā
yāmi he! kam iha... (7)

Translation

"I fearlessly sit waiting for Kṛṣṇa, even in the midst of this formidable cane forest. But how astonishing it is that Madhusūdana does not remember me even once."

Commentary

Śrī Rādhā expresses her humility by saying, "I believed in my *sakhī's* words about meeting with Śrī Madhusūdana. So I am sitting fearlessly in the depths of this spooky forest, but he is not concerned about me. His friendship is fickle. How amazing it is that the person for whom I am waiting in this dense forest does not remember me even once. Alas, this is simply my misfortune."

Verse 10

hari-caraṇa-śaraṇa-jayadeva-kavi-bhāratī
vasatu hṛdi yuvatir iva komala-kalāvatī
yāmi he! kam iha... (8)

Translation

As the qualities of a young woman, who is expert in all arts and whose body is soft and radiant, always shine within the heart of a young man, similarly may

this delightful song of Śrī Jayadeva, who is unconditionally surrendered at the lotus feet of Śrī Kṛṣṇa, always grace the hearts of the devotees.

Commentary

Śrī Jayadeva says that his only protectors are the lotus feet of Śrī Kṛṣṇa. He has no other guardian. His poem is adorned with tender words and the arts of poetic pertinence. A beautiful woman reigns with splendour within the heart of her hero, especially if her body is tender and she is talented in the six arts that increase *rasa*, such as the use of ornaments and cosmetics. In the same way, may this poem find a place within the hearts of the devotees and bring them abundant joy. This is the cherished desire of the poet.

Verse 11

तत्किं कामपि कामिनीमभिसृतः किं वा कलाकेलिभि-
र्बद्धो बन्धुभिरन्धकारिणि वनाभ्यर्णे किमुद्भ्राम्यति ।
कान्तः क्लान्तमना मनागपि पथि प्रस्थातुमेवाक्षमः
सङ्केतीकृतमञ्जुवञ्जुललताकुञ्जेऽपि यन्नागतः ॥११॥

tat kiṁ kām api kāminīm abhisṛtaḥ kiṁ vā kalā-kelibhir
baddho bandhubhir andhakāriṇi vanābhyarṇe kim udbhrāmyati
kāntaḥ klānta-manā manāg api pathi prasthātum evākṣamaḥ
saṅketī-kṛta-mañju-vañjula-latā-kuñje 'pi yan nāgataḥ

Translation

"Śrī Kṛṣṇa is more dear to me than my own life. Why has he not come to the appointed chamber of blossoming vines? What is the mystery behind it? Did he go for a tryst with another passionate woman? Did he inadvertently allow the appointed time to pass in the joy of playing with his friends? Is he wandering around, unable to find this place in the terrible darkness cast by the shadow of this dense mass of trees? Is he so debilitated by feelings of separation from me that he cannot walk even a single step?"

Commentary

Beset with doubt, Rādhikā is pondering over possible reasons why Śrī Kṛṣṇa has not come. "Oh, what could be the cause of his absence?" Presenting her suspicions, Rādhā says, "This charming chamber of *vetasa* creepers was the appointed meeting place for us both, so what has become of him? Why is he not here? Did he go to meet with another heroine? How could his thirst for me be less than for her? How could he abandon me in a place like this to enjoy loving pastimes with someone else? It is not possible. Did his sportive and artful friends stop him from coming here by detaining him in the playing field? This is also not feasible. How could he forget the time for *abhisāra*? It seems that the crest-jewel of cunning tricksters cannot find me in this dense darkness, so he may still be searching for me. But how many times has he come to this forest to meet me? The path is well-known to him, so how could he forget the way? It is impossible. Could he be languishing so much in separation that he is unable to walk? Perhaps he is worrying, 'How will Rādhā feel after the moon has risen?'"

This verse features *śārdūla-vikrīḍita chanda* and the *alaṅkāra* called *saṁśaya*.

Verse 12

अथागतां माधवमन्तरेण
सखीमियं वीक्ष्य विषादमूकाम् ।
विशङ्कमाना रमितं कयापि
जनार्दनं दृष्टवदेतदाह ॥१२॥

athāgatāṁ mādhavam antareṇa
sakhīm iyaṁ vīkṣya viṣāda-mūkām
viśaṅkamānā ramitaṁ kayāpi
janārdanaṁ dṛṣṭavad etad āha

Translation

When Rādhā saw her companion return without Mādhava, her heart sank. Feeling apprehensive, Rādhā remained silent and began to conjecture, "Is Janārdana enjoying love with another passionate woman?"

Commentary

Rādhā was pondering over the many possible reasons for Kṛṣṇa's not coming to the trysting place. When she saw her friend return without Kṛṣṇa, her emotions reached the peak of sensitivity for a separated mistress (*vipralabdhā nāyikā*). Rādhā was rendered speechless by the intensity of her anguish and her friend also remained silent in a state of despair. Rādhā presumed, "She is silent and apathetic, because she has seen the son of the King of Vraja enjoying amorous pastimes with another woman. That's why she is not saying anything."

Rādhā burst into tears. "Isn't that the meaning of *janārdana*, 'one who likes to give pain to others'? Therefore he also gives pain to me."

Vipralabdhā nāyikā – Impelled by ever-increasing attachment, the lady-love arrives first at the prearranged meeting place and sends a messenger to her hero. However, by the will of providence the hero does not show up and the time for meeting passes. At this point, the heroine becomes a *vipralabdhā nāyikā*.

The *chanda* of this verse is *upendra-vajrā*.

Scene Fourteen

Song 14

The musical mode is *vasanta rāga*. The rhythm is *yati tāla*.

स्मरसमरोचितविरचितवेशा ।
दलितकुसुमदरविलुलितकेशा ॥
कापि मधुरिपुणा
विलसति युवतिरधिकगुणा ॥ध्रुवम् ॥१३॥

हरिपरिरम्भणवलितविकारा ।
कुचकलशोपरि तरलितहारा ॥कापि० ॥१४॥

विचलदलकललितानचन्द्रा ।
तदधरपानरभसकृततन्द्रा ॥कापि० ॥१५॥

चञ्चलकुण्डललललितकपोला ।
मुखरितरसनजघनगतिलोला ॥कापि० ॥१६॥

दयितविलोकितलज्जितहसिता ।
बहुविधकूजितरतिरसरसिता ॥कापि० ॥१७॥

विपुलपुलकपृथुवेपथुभङ्गा ।
श्वसितनिमीलितविकसदनङ्गा ॥कापि० ॥१८॥

श्रमजलकणभरसुभगशरीरा ।
परिपतितोरसि रतिरणधीरा ॥कापि० ॥१९॥

श्रीजयदेवभणितहरिरमितम् ।
कलिकलुषं जनयतु परिशमितम् ॥कापि० ॥२०॥

Verse 13

smara-samarocita-viracita-veśā
dalita-kusuma-dara-vilulita-keśā

kāpi madhuripuṇā
vilasati yuvatir adhika-guṇā (refrain) (1)

Translation

"O *sakhi*, she is attired in clothes and ornaments suitable for an amorous battle. When she is absorbed in making love, her braid opens and the flowers fall from her undulating tresses, only to be crushed by their bodies. Some young woman, who is more qualified than I, is blissfully engaged in revelry with Madhuripu."

Commentary

With great apprehension, Rādhā says, "O *sakhi*, some beautiful young lover, dressed for sexual combat (*kāma-saṅgrāma*), is sporting with Madhuripu. While playing her love games, her tightly bound braid came loose and is now swinging to and fro. Thus the flowers that were woven in her hair have cascaded down."

Madhuripu – "Kṛṣṇa is the enemy of *mādhurya*. He does not approve of sweetness. Therefore he has neglected me to enjoy union with another young woman."

Yuvatir adhika-guṇā – "This lovely *vraja-gopī* is more qualified than I." But that is impossible. The *vyaṅgārtha* or suggested meaning is, "How amazing it is that a less qualified young woman is making love to him." This description alludes to *viparīta-rati*, the congress in which the heroine makes love in the dominant role above her hero.

Smara-samara – Sexual love has been called an erotic battle. In this amorous competition, intensely passionate thrusting causes the heroine's braid to open and the flowers woven therein to cascade down and scatter.

Verse 14

hari-parirambhaṇa-valita-vikārā
kuca-kalaśopari taralita-hārā
kāpi madhuripuṇā... (2)

Translation

"When Kṛṣṇa deeply embraces her, she becomes bewildered by sensual agitation. She must be experiencing the bodily transformations beginning with the thrill of every pore of her skin and her necklace must be swinging to and fro on her waterpot-like breasts."

Commentary

Śrī Rādhā conjectures about the activities of her attractive rival. Painting a vivid picture of her behaviour, she says, "That young woman must have felt the upsurge of various passionate bodily transformations such as horripilation arising from the embrace of Śrī Kṛṣṇa. Her necklace must be swinging upon her raised waterpot-like breasts." A necklace will be restless when a woman plays the active role in lovemaking. In other words, it is only possible during *viparīta-rati*.

Verse 15

vicalad-alaka-lalitānana-candrā
tad-adhara-pāna-rabhasa-kṛta-tandrā
kāpi madhuripuṇā... (3)

Translation

"The beauty of her moonlike face must be enhanced by her curling locks of hair and her eyes must be blissfully closed out of an all-consuming greed to drink the nectar of Kṛṣṇa's lips."

Commentary

"That charming lover's moonlike face must look even more beautiful with her locks of hair moving to and fro. She must be drinking the nectar of Kṛṣṇa's lips as they make love. Completely immersed in the joy of union, she keeps her eyes closed and plays *kapaṭa-nidrā*, acting as if in slumber."

Verse 16

cañcala-kuṇḍala-lalita-kapolā
mukharita-rasana-jaghana-gati-lolā
kāpi madhuripuṇā... (4)

Translation

"Her cheeks must be even lovelier when her earrings are swinging. The tiny bells on the jewelled sash elegantly adorning her waist must be tinkling so sweetly as they shake about on her hips."

Commentary

"It is only natural for her earrings to sway when she is competing in the game of love. Therefore the captivating countenance of her cheeks must have increased. The bells attached to the sash on her waist will be ringing continuously. They must seem to be very restless because her thighs are constantly in motion."

Verse 17

dayita-vilokita-lajjita-hasitā
bahu-vidha-kūjita-rati-rasa-rasitā
kāpi madhuripuṇā... (5)

Translation

"When beloved Kṛṣṇa glances upon her, she becomes embarrassed and laughs shyly. And when she tastes the mellows of coition, she must be making

an inarticulate sound resembling the warbling of birds like the cuckoo or *kalahaṁsa*, indicating that she is experiencing a sudden surge of erotic euphoria."

Commentary

"When Śrī Kṛṣṇa is satisfied, he will look towards her. Then she will lower her face in shame and begin to chuckle. As she gasps for breath in the throes of excessive sensual ecstasy, she must be making many different types of sweet inarticulate sounds like the cuckoo or *kalahaṁsa* bird."

Verse 18

vipula-pulaka-pṛthu-vepathu-bhaṅgā
śvasita-nimīlita-vikasad-anaṅgā
kāpi madhuripuṇā... (6)

Translation

"When she is thrilled by the ecstasies of Cupid, horripilation and bodily convulsions wash over her like waves. Her complete absorption in sexual pleasure will be revealed by the way she closes her eyes and lets out a long sigh."

Commentary

"At the time of making love, her *kāma* will gradually intensify as the pores of her skin repeatedly become erect. She trembles, her voice falters and she draws long breaths. When she attains the climax of her rapture, she will close her eyes."

Vepathu-bhaṅgā – In this verse horripilation and trembling have been compared to waves. "Just as waves rise one after another in the ocean, similarly horripilation and trembling must be arising in her body, one after the other."

Verse 19

śrama-jala-kaṇa-bhara-subhaga-śarīrā
paripatitorasi rati-raṇa-dhīrā
kāpi madhuripuṇā... (7)

Translation

"This passionate young woman, who is expert in tasting the flavours of sensual love, must look even more attractive when she is covered in droplets of perspiration from the exertion of her love-sports. She knows how to hold her patience during intercourse. How beautiful she must be when, thoroughly exhausted from the hard labour of making love, she finally collapses upon Kṛṣṇa's chest."

Commentary

"She must have become completely exhausted from her absorption in the energy of the god of lust. How her lotus face must be glistening with drops of perspiration from the hard exertion of making love. She is most skilful in sexual warfare. How astonishingly beautiful she must look now that she has fallen upon Kṛṣṇa's chest."

Verse 20

śrī-jayadeva-bhaṇita-hari-ramitam
kali-kaluṣaṁ janayatu pariśamitam
kāpi madhuripuṇā... (8)

Translation

May Śrī Jayadeva's description of Śrī Hari's love-play subdue the ill-effects of the age of Kali. (May it pacify the lusty desires of everyone.)

Commentary

The fourteenth song of *Śrī Gīta-govinda*, entitled *Hari-ramita-campaka-śekhara*, describes *viparīta-rati*. Although the current era (Kali-yuga) is highly contaminating, this description of sexual affairs is pure. May it cleanse the lust from the hearts of all who hear and recite it.

Verse 21

विरहपाण्डुमुरारिमुखाम्बुज-
द्युतिरयं तिरयन्नपि वेदनाम् ।
विधुरतीव तनोति मनोभुवः
सुहृदये हृदये मदनव्यथाम् ॥ २१ ॥

viraha-pāṇḍu-murāri-mukhāmbuja-
dyutir ayaṁ tirayann api vedanām
vidhur atīva tanoti mano-bhuvaḥ
suhṛd aye hṛdaye madana-vyathām

Translation

"My dear friend, the lustre of the moon has faded. It resembles the lustre of Murārī's lotus face that pales in separation from me. After removing my anguish, the moon became friends with Kāmadeva and now he is increasing the agitation of amorous desires in my heart."

Commentary

Śrī Rādhā passed the entire night in lamentation. As she watched the moon moving in the direction of Mount Asta on the western horizon, she remembered Kṛṣṇa's previous affection for her. Confiding in her friend, Rādhā said, "O *sakhi*, how painful it is. The moon increases the distress of those who are suffering from loneliness. Now, because the moon is setting, so is the burning of my amorous desires. I remember the lotus face of Śrī Hari when I see the pale

complexion of the setting moon. How languid he must have become in separation from me."

Then, at the very next moment, she draws the opposite conclusion. "Śrī Hari has abandoned me and he is enjoying pastimes with another lover. Therefore his lustre resembles the setting moon and the pain in my heart has become even deeper."

Scene Fifteen

Song 15

The musical mode is *gurjarī rāga*. The rhythm is *ekatālī tāla*.

This song portrays the charming young woman, who is fully preoccupied in loving dealings with Kṛṣṇa on the Yamunā riverside, as the dominant heroine (*svādhīna-bhartṛkā*).

समुदितमदने रमणीवदने चुम्बनवलिताधरे ।
मृगमदतिलकं लिखति सपुलकं मृगमिव रजनीकरे ॥
रमते यमुनापुलिनवने विजयी मुरारिरधुना ॥ध्रुवम् ॥ २२ ॥

घनचयरुचिरे रचयति चिकुरे तरलिततरुणानने ।
कुरुबककुसुमं चपलासुषमं रतिपतिमृगकानने ॥रमते० ॥ २३ ॥

घटयति सुघने कुचयुगगगने मृगमदरुचिरूषिते ।
मणिसरममलं तारकपटलं नखपदशशिभूषिते ॥रमते० ॥ २४ ॥

जितबिसशकले मृदुभुजयुगले करतलनलिनीदले ।
मरकतवलयं मधुकरनिचयं वितरति हिमशीतले ॥रमते० ॥ २५ ॥

रतिगृहजघने विपुलापघने मनसिजकनकासने ।
मणिमयरसनं तोरणहसनं विकिरति कृतवासने ॥रमते० ॥ २६ ॥

चरणकिसलये कमलानिलये नखमणिगणपूजिते ।
बहिरपवरणं यावकभरणं जनयति हृदि योजिते ॥रमते० ॥ २७ ॥

रमयति सुभृशं कामपि सुदृशं खलहलधरसोदरे ।
किमफलमवसं चिरमिह विरसं वद सखि विटपोदरे ॥रमते० ॥ २८ ॥

इह रसभणने कृतहरिगुणने मधुरिपुपदसेवके ।
कलियुगचरितं न वसतु दुरितं कविनृपजयदेवके ॥रमते० ॥ २९ ॥

Verse 22

samudita-madane ramaṇī-vadane cumbana-valitādhare
mṛgamada-tilakaṁ likhati sa-pulakaṁ mṛgam iva rajanī-kare

ramate yamunā-pulina-vane
vijayī murārir adhunā (refrain) (1)

Translation

"Madhuripu is victorious in the love-battle. Now he is enjoying romance with his beloved in a forest on the bank of the Yamunā. This attractive mistress, every pore of her skin erupting with joy, is the very embodiment of everything that excites lust. Śrī Kṛṣṇa is decorating her face with a design in musk that resembles the mark of a deer upon the moon. His hair is also standing on end and he is kissing her."

Commentary

Śrī Rādhā speaks incoherent words of lamentation, extending her imaginative projections about what Kṛṣṇa must be doing now. She is actually remembering her own previous pastimes with Kṛṣṇa and describing what she sees through the eyes of her ecstatic loving mood (*bhāva-netra*).

Rādhā sees a wonderful heroine who is thinking, "Now Madhuripu has defeated me in this love-battle and he will observe his victory festival (*vijaya-utsava*)." Describing the characteristics of this imaginary mistress, Rādhā says, "In a forest on the Yamunā riverside, Kṛṣṇa is playing with that beautiful young woman by artistically decorating her. He is applying a *tilaka* of deer-musk upon the lotus face of that attractive lover, causing her to thrill with horripilation. On the pretext of decorating her, he has drawn her face close to his with the intention of kissing her. By doing this, his *kāma* has become fully aroused and his hairs are also standing on end. He cannot contain his feelings. With great difficulty, he is painting a *tilaka* that ends up as a zigzag pattern. Now her beauty is like that of the moon with its deer-shaped mark. By kissing her upon the lips and face, the colour of that *tilaka* has become smudged across Kṛṣṇa's lips."

Verse 23

ghana-caya-rucire racayati cikure taralita-taruṇānane
kurubaka-kusumaṁ capalā-suṣamaṁ rati-pati-mṛga-kānane
ramate yamunā-pulina vane... (2)

Translation

"That young woman's charming locks of hair resemble a mass of dark rain-clouds. They are a play-forest for the deer called Madana. Her fresh, sympathetic face always shines forth from amongst those locks, in which he is now arranging rose laurel blossoms."

Commentary

Commenting on Kṛṣṇa's sport of decorating his beloved, Śrī Rādhā tells her *sakhī*, "He has not only drawn *tilaka* upon her forehead, he has also adorned her hair with rose laurel flowers. Her hair is so black, soft, curly and abundant that it resembles a multitude of rainclouds. Or it seems to be a dense forest wherein the deer called Kāmadeva can wander without fear. The hearts of young men become restless simply by seeing these locks of hair. The rose laurel flowers arranged in her hair by Śrī Hari are shining brilliantly like lightning in the dark clouds."

Verse 24

ghaṭayati sughane kuca-yuga-gagane mṛgamada-ruci-rūṣite
maṇi-saram amalaṁ tāraka-paṭalaṁ nakha-pada-śaśi-bhūṣite
ramate yamunā-pulina vane... (3)

Translation

"This woman with beautiful hair has such large breasts that they touch together in the middle. Smeared with thick, black *kastūrī* powder, they resemble the night sky embellished by the half moon-shaped impressions of his fingernails.

He is adorning her with an enchanting necklace of pearls, as if placing a constellation of immaculate stars, upon the firmament of the night sky."

Commentary

Śrī Rādhā says, "Śrī Kṛṣṇa is placing a multitude of stars in the form of the pearls of a necklace upon that attractive woman's breasts. Her breasts are decorated with the half-moon-shaped marks of his fingernails."

There is a charming and multifaceted similarity between the sky and her breasts:

Kuca-yuga-gagane – "As the sky is expansive, so are her breasts." A clear conception of the immensity of her breasts has been given by the image of the sky.

Sughane – "That heroine's breasts, being extremely firm, touch together in the middle, giving the appearance of the sky when it is full of beautiful, dense clouds."

Mṛgamada-ruci-rūṣite – "Droplets of perspiration are trickling down her breasts from the hard exertion of making love. So Kṛṣṇa smears her breasts with musk powder (*kastūrī*) to make them dry. The night sky also has a dark blue-black hue like *kastūrī*."

Tāraka-paṭalaṁ nakha-pada-śaśi-bhūṣite – "Her pearl necklace appears to be a multitude of stars and the impressions left by the tips of Kṛṣṇa's fingernails appear to be radiant half-moons upon the night sky of her round breasts."

Taken together, these comparisons comprise a delightful use of imagery. Her *tilaka* is a deer, her forehead is the moon and her mass of hair is a safe and peaceful forest. The rose laurel flowers are flashes of lightning and her breasts have become the sky, enhanced by the moon and stars in the form of nail-marks and tiny pearls.

Verse 25

jita-bisa-śakale mṛdu-bhuja-yugale kara-tala-nalinī-dale
marakata-valayaṁ madhukara-nicayaṁ vitarati hima-śītale
ramate yamunā-pulina vane... (4)

Translation

"That charming mistress has elegant hair and large round breasts. Not only that, her arms are cooler than lotus stems and they are beautified by her soft lotus petal hands. Now he is putting bumblebees upon them in the form of emerald-encrusted bracelets."

Commentary

Rādhā says, "That fortunate young woman's arms defeat the tenderness of a lotus stem. Her hands are fair like snow and their cool palms are red as lotus flowers. As black bumblebees upon the petals of a red lotus look so pleasant, her lotus petal hands look delightful as Kṛṣṇa adorns them with bangles encrusted with *nīla* jewels. These bangles give the impression that bumblebees have formed a line surrounding her hands."

Hima-śītale – "His lover's arms are as cool as snow because the heat of her desires has been relieved by his touch." Alternatively, coolness indicates her lack of *kāma*. The bracelets will generate a new heat in those cool hands.

Verse 26

rati-gṛha-jaghane vipulāpaghane manasija-kanakāsane
maṇimaya-rasanaṁ toraṇa-hasanaṁ vikirati kṛta-vāsane
ramate yamunā-pulina vane... (5)

Translation

"The hips of that attractive woman are as voluptuous, fragrant and broad as the golden throne of the sex-god. He is decorating her loins – the abode of amorous

love – with a jewelled girdle, as if he were emblazoning the arched doorway of a palace with an auspicious festoon."

Commentary

Śrī Rādhā says, "The hips of that mistress embody the very shelter of amorous amusement. Her beautiful, broad and fleshy thighs are the golden throne of the god of lust. Simply by seeing them, the intense hankering for the pleasure of union awakens in Kṛṣṇa's heart."

Kṛta-vāsanam – "Heroines perfume their limbs with a special kind of fragrant smoke that brings their lovers under their control. That attractive woman has perfumed her loins with this scent and brought Kṛṣṇa under her control."

Kanakāsane – "The golden throne of Kāmadeva." The word *kanaka*, meaning "gold", also refers to the poisonous herb, *dhattūra*, which is very dear to Śaṅkara, Lord Śiva. Śaṅkara had burnt Kāmadeva to ashes, therefore the word *kanaka* has been used to indicate the incitement of *kāma*.

Maṇimaya-rasanaṁ toraṇa-hasanam – Whenever a king ascends to the throne, the principal arched gateway to the palace is decorated with *vandana-vāra*, an auspicious festoon of leaves and flowers. Here, Kṛṣṇa is decorating his lover with *vandana-vāra*, in the form of a jewelled girdle, in honour of King Kāmadeva's ascension to the golden throne of her fair thighs.

Vikirati – Kṛṣṇa began to tremble with erotic desire upon touching her thighs. Thus he could not put her jewelled girdle on properly. Nevertheless, the attempt to put it on has been done – that attempt turned into the recollection of one special pastime.

Verse 27

caraṇa-kisalaye kamalā-nilaye nakha-maṇi-gaṇa-pūjite
bahir-apavaraṇaṁ yāvaka-bharaṇaṁ janayati hṛdi yojite
ramate yamunā-pulina vane... (6)

Translation

"The fresh bud-like feet of that curvaceous woman are resplendent with a fascinating reddish lustre and they are adorned with the precious jewels of her toenails. His chest, which is the abode of the goddess of fortune, is now decorated with nail-marks and gemstones. He has established her feet upon his chest and he is carefully colouring them with red footlac."

Commentary

Describing Kṛṣṇa's new love-play, Rādhā says, "The lotus feet of that greatly fortunate young woman are the very shelter of Lakṣmī. They are reddish like soft, fresh flower petals and her toenails shine like precious jewels. He has sat down, embracing those two feet to his heart. The goddess of fortune Lakṣmī eternally resides upon his chest, which is now decorated with an array of gems and the nail-marks made by that comely woman who is so expert at making love. Kṛṣṇa is applying *yāvaka* footlac with his own lotus hands to her naturally reddish feet. He is adorning them with ornaments and making a great endeavour to take care of them."

The adjectival phrase *nakha-maṇi-gaṇa-pūjita* is applicable both to Kṛṣṇa and his mistress.

Verse 28

ramayati subhṛśaṁ kām api sudṛśaṁ khala-haladhara-sodare
kim aphalam avasaṁ ciram iha virasaṁ vada sakhi viṭapodare
ramate yamunā-pulina vane... (7)

Translation

"The brother of Haladhara – that indiscriminate, ill-mannered uncouth rogue, Kṛṣṇa – is definitely tightly embracing some woman with beautiful eyes and making love to her. So *sakhi*, tell me – how long shall I sit waiting in this bower of flowering vines in an unpleasant mood, completely devoid of *rasa*?"

Commentary

After waiting for a long time, Rādhā became hopeless and said to her friend, "*Sakhi*, say something. Give up your silence. Now what is the benefit of uselessly loitering in a dense thicket in the forest until the early hours?"

Khala-haladhara-sodare – "Haladhara is a name of Balarāma. His younger brother, Kṛṣṇa, is extremely mischievous. *Haladhara* means 'ploughman'. Just like a plough, Kṛṣṇa is base, rustic and unsophisticated. After neglecting and cheating me, he is enjoying with that woman with beautiful eyes. Oh, how could she have beautiful eyes? He is just dallying with some uncouth villager mistress who is just like he is. What relationship do I have with him? I placed my trust in him and what was the result? I have just spent the whole night sitting in this wild jungle. How he has disregarded me. Should I continue to be consumed by remorse while waiting around in this *kuñja*? Should I simply go on investigating his whereabouts? What recourse do I have? But *sakhi*, how can I tolerate it? He said that he would come here and instead he is engrossed in pastimes with another beloved."

The heroine of this fifteenth song is *svādhīna-bhartṛkā nāyikā*. Kṛṣṇa cannot leave her because he is captivated by her qualities. This is the root cause of his neglect towards Rādhā.

Verse 29

iha rasa-bhaṇane kṛta-hari-guṇane madhuripu-pada-sevake
kali-yuga-caritaṁ na vasatu duritaṁ kavi-nṛpa-jayadevake
ramate yamunā-pulina vane... (8)

Translation

The king of poets, Jayadeva, glorifies the pastimes of Śrī Hari, which are completely full of the romantic flavour, *śṛṅgāra-rasa*. May the fault of wicked behaviour, which is so prevalent in Kali-yuga, never enter this servant of Śrī Madhusūdana.

Commentary

In the ecstasy of writing this song, Śrī Jayadeva considers himself to be the best amongst all the servants of Madhuripu and prays that the disgraceful characteristics prevalent in this present age of quarrel and hypocrisy may never enter those who hear this song. The word *rasa-bhaṇane* means "one who speaks of sensuality in a way that is full of *rasa*". *Hari-guṇane* refers to Śrī Jayadeva as "one who repeatedly recites the glories of Śrī Hari". All the statements of the poet in this song are excitants of *rasa* (*uddīpana*). When this *rasa* appears, the dark tendencies aroused by the influence of Kali-yuga can no longer enter the heart.

Verse 30

नायातः सखि निर्दयो यदि शठस्त्वं दूति किं दूयसे
स्वच्छन्दं बहुवल्लभः स रमते किं तत्र ते दूषणम् ।
पश्याद्य प्रियसङ्गमाय दयितस्याकृष्यमाणं गुणै-
रुत्कण्ठार्तिभरादिव स्फुटदिदं चेतः स्वयं यास्यति ॥ ३० ॥

nāyātaḥ sakhi nirdayo yadi śaṭhas tvaṁ dūti kiṁ dūyase
svacchandaṁ bahu-vallabhaḥ sa ramate kiṁ tatra te dūṣaṇam
paśyādya priya-saṅgamāya dayitasyākṛṣyamāṇaṁ guṇair
utkaṇṭhārti-bharād iva sphuṭad idaṁ cetaḥ svayaṁ yāsyati

Translation

Sakhī – "O *sakhi*, Rādhā! He did not come."

Rādhā – "If that merciless, cruel-hearted, two-faced cheater does not come, why should you be upset?"

Sakhī – "He has many beloveds and he freely enjoys amorous love with them without the slightest restraint."

Rādhā – "What fault is that of yours? Look! Today my heart has been broken by the burden of intense eagerness. Being attracted by the qualities of my most beloved Śrī Kṛṣṇa, my heart will go to meet with him by itself."

Commentary

Rādhā continued to express her anxious longing in the great distress of separation. When Kṛṣṇa did not come, she concluded that this despondent-faced messenger-girl (*dūtī*) must be to blame. The *sakhī* told Rādhā, "My dear friend, I called him many times, but he is so merciless that he did not come." Rādhā replied, "If that two-faced cheater and rogue does not come then what fault is that of yours? Why are you so upset? You have done your duty as a messenger very well." The messenger replied, "I am upset because I could not bring him. He has numerous beloveds and he is independent. He enjoys whenever and wherever he wants." Again Rādhā asked, "So what fault is that of

yours? Now look here. My heart is forcibly attracted by his qualities. It is being torn apart by the intolerable agony of his absence, so my devastated prana will surely leave and reach him by itself."

What is the nature of Rādhā's heart? It is spontaneously attracted by Kṛṣṇa's qualities. The phrase *utkaṇṭhārti-bharād* implies, "My heart is breaking under the burden of the unfulfilled desire to unite with my beloved. Although I try to check it, it will not stop. It will certainly go to him."

Alternatively, "Look, *sakhi*! It is not possible to attain my beloved's association at this time because another charming mistress is meeting with him. Nevertheless, my eagerness is increasing at every moment."

Again, the words of Rādhā may also be understood in the following sense. "This heart has previously experienced the delight of union with Śrī Hari, so it will definitely go there. This is no fault of yours and no fault of mine. That mistress is also not to be blamed. Providence has surely become averse to me."

A further sense is, "In this way my heart must go there and, after attaining release, it will cease all activity."

As Rādhā was singing about Kṛṣṇa's qualities in a state of calm despondency (*śānta-nirveda*), she reached the tenth and final condition of separation in which she desires her own death.

Kṛṣṇa's considerate nature is the guarantee of happiness for his attractive lover. She does not have to experience even the slightest difficulty. Conversely, in the absence of Kṛṣṇa, Rādhā has attained a state of dire despondency in which she feels that everything has gone wrong.

The first half of this verse is a dialogue between Rādhā and her companion. Now, Rādhā has become paranoid that her messenger who went to bring Kṛṣṇa has returned after making love with him herself. Therefore Rādhā calls Kṛṣṇa a merciless, two-faced cheater and so on. "What an uncouth rustic he is. He doesn't even know the difference between a heroine and a messenger girl!"

In this verse the *chanda* is *śārdūla-vikrīḍita* and the *alaṁkāra* is *kāvyaliṅga*.

Scene Sixteen

Song 16

The musical mode is *deśavarāḍī rāga*. The rhythm is *rūpaka tāla*.

अनिलतरलकुवलयनयनेन ।
तपति न सा किसलयशयनेन ॥
सखि या रमिता वनमालिना ॥ध्रुवम् ॥ ३१ ॥

विकसितसरसिजललितमुखेन ।
स्फुटति न सा मनसिजविशिखेन ॥सखि० ॥ ३२ ॥

अमृतमधुरमृदुतरवचनेन ।
ज्वलति न सा मलयजपवनेन ॥सखि० ॥ ३३ ॥

स्थलजलरुहरुचिकरचरणेन ।
लुठति न सा हिमकरकिरणेन ॥सखि० ॥ ३४ ॥

सजलजलदसमुदयरुचिरेण ।
दहति न सा हृदि विरहदवेन ॥सखि० ॥ ३५ ॥

कनकनिकषरुचिशुचिवसनेन ।
श्वसिति न सा परिजनहसनेन ॥सखि० ॥ ३६ ॥

सकलभुवनजनवरतरुणेन ।
वहति न सा रुजमतिकरुणेन ॥सखि० ॥ ३७ ॥

श्रीजयदेवभणितवचनेन ।
प्रविशतु हरिरपि हृदयमनेन ॥सखि० ॥ ३८ ॥

Verse 31

anila-tarala-kuvalaya-nayanena
tapati na sā kisalaya-śayanena

sakhi! yā ramitā vanamālinā (refrain) (1)

Translation

"Kṛṣṇa's eyes are as restless as a lotus flower moving in the wind. That fine young woman is delighted by Vanamālī Kṛṣṇa. She must not have felt the slightest difficulty when she lay down upon a bed of freshly sprouted leaves."

Commentary

Now Rādhā's jealousy is inflamed more than ever. Therefore, all the compliments spoken by Rādhā in this song are simultaneously veiled criticisms. Each of the following verses will be explained first as complimentary (*stuti-paraka-artha*), and then as critical (*nindāparaka-artha*).

Complimentary – Rādhā tells her friend, "O *sakhi*, Kṛṣṇa is Vanamālī, garlanded with the flowers of the forest. His eyes are as restless as a blue lotus moving in the south wind. That young woman delights Kṛṣṇa and he satisfies her amorous desires. How could she know how it feels to be scorched as I am scorched, even when I lie upon a bed of freshly sprouted leaves? How a heart can be broken and torn to pieces is known only to me."

Rādhā has praised Śrī Kṛṣṇa in this verse by describing him as a courteous and considerate lover.

Critical – "Vanamālī Kṛṣṇa was so immersed in the outstanding natural beauty of the forest that he must have been disinterested in loving pastimes with that *gopī*. His lotus eyes beheld her as she lay down on a bed of soft leaves. Did that *gopī* feel distress when she could not make the situation progress any further than that? She certainly did." In other words, "That *gopī* must have felt distress because Kṛṣṇa was disinterested in her. His eyes were moving like blue lotus flowers in the wind as he looked around for another lover."

Verse 32

vikasita-sarasija-lalita-mukhena
sphuṭati na sā manasija-viśikhena
sakhi! yā ramitā... (2)

Translation

"The terrible arrows of Kandarpa can never pierce that beautiful woman who has been enjoyed by Vanamālī Kṛṣṇa. His charming face resembles a fully blossomed lotus flower."

Alternatively, "That *gopī* cannot enjoy amorous pastimes with Kṛṣṇa because he is in a joking mood, unconcerned with the sensual arts. Is she not pierced by the terrible arrows of *kāma*? She certainly is."

Commentary

Complimentary – "Vanamālī Kṛṣṇa's face shines with romantic expressions like a lotus in full bloom as he gives joy to his mistress. How could she know about the pain inflicted by Cupid's arrows? There is no question of that lover feeling the distress of *kāma's* arrows as I am in separation. How my heart has been torn apart."

Critical – "Kṛṣṇa is averse to love-play. He is preoccupied with laughing and joking. This *gopī* cannot enjoy amorous pastimes with him because his charming face just goes on laughing and joking. Is she not suffering from Cupid's arrows? She certainly is."

Verse 33

amṛta-madhura-mṛdutara-vacanena
jvalati na sā malayaja-pavanena
sakhi! yā ramitā... (3)

Translation

"Kṛṣṇa speaks sweet and tender words to delight that young woman. She can never feel scorched by contact with the Malaya breeze."

Commentary

Complimentary – "*Sakhi*, he is charming that attractive mistress with the nectar of his softly spoken, endearing words. How could she know what kind of flames are ignited by the cool south wind coming from Malaya Mountain? Can she know about the pain that burns heroines at the time of separation?"

Critical – "Kṛṣṇa has not enjoyed amorous love with that *gopī*. Rather, he is just bewildering her with the nectar of his sweet and gentle words. Will that young woman not be burning in the Malaya breeze? She most certainly will."

Verse 34

sthala-jalaruha-ruci-kara-caraṇena
luṭhati na sā himakara-kiraṇena
sakhi! yā ramitā... (4)

Translation

"Vanamālī Kṛṣṇa's hands and feet are as cool and lustrous as hibiscus flowers. The charming woman who has been enjoyed by them does not have to roll about on the earth, burning in the rays of the moon."

Commentary

Complimentary – "O *sakhi*, the palms of Kṛṣṇa's hands and the soles of his feet are as cool and lustrous as land lotuses. Will the mistress who enjoys making love with him know how the cool rays of the moon can burn? Why would she change sides throughout the whole night, while lying on her bed as she burns in the moonshine?"

Critical – "She must be continually changing sides all night for want of attaining the embrace of Kṛṣṇa's cool lotus limbs."

Verse 35

sajala-jalada-samudaya-rucireṇa
dahati na sā hṛdi viraha-davena
sakhi! yā ramitā... (5)

Translation

"Vanamālī Kṛṣṇa is even more enchanting, fresh and effulgent than a bank of newly condensed rainclouds. That perfectly curvaceous woman who has enjoyed union with Kṛṣṇa will never be burnt by a large quantity of poison in the form of prolonged separation."

Commentary

Complimentary – "O *sakhi*, that beautiful young woman has been enjoyed by Śrī Kṛṣṇa. His form is exceptionally enchanting and fresh like a new raincloud. She is never afraid of the venom of separation because he is showering affection upon her like a raincloud. How could she know that prolonged separation can tear one to pieces?"

Critical – "That *gopī* could not have enjoyed union with Kṛṣṇa, whose complexion resembles a new raincloud. Will she not be suffering from the severe poison of prolonged separation? She must be miserable."

Verse 36

kanaka-nikaṣa-ruci-śuci-vasanena
śvasiti na sā parijana-hasanena
sakhi! yā ramitā... (6)

Translation

"With his dark complexion dressed in pure yellow cloth, Kṛṣṇa resembles a touchstone for testing gold. The fortunate young woman who has been enjoyed by him never has to draw deep breaths after becoming the cause of laughter for those around her."

Commentary

Complimentary – "*Sakhi*, Kṛṣṇa's cloth is as pure, yellow and radiant as golden lines rubbed upon the dark testing stone of his body. That greatly fortunate mistress is also his yellow garment when he binds her in the ropes of his arms. So what will that noble young woman, who has been delighted by him, know of the pain felt when one's own retinue begin to make jokes at one's expense? Will she know how one's breathing becomes stifled or what kind of dejection arises?"

Critical – "Śyāmasundara wears yellow garments and his dark complexion is as lustrous as gold. To attain the happiness of union with him, that *gopī* wears saffron garments. Saffron is a colour suitable for ascetics, therefore she is now an object of ridicule amongst her own entourage. She must be depressed about that."

Verse 37

sakala-bhuvana-jana-vara-taruṇena
vahati na sā rujam ati-karuṇena
sakhi! yā ramitā... (7)

Translation

"Kṛṣṇa is the best of all the young men in the entire universe. His charming, youthful form is lustrous. The heroine who is now enjoying love with him does not feel the dreadful pain of separation in the core of her heart because he is exceedingly compassionate."

Commentary

Complimentary – "Amongst all the tender young men throughout the various planetary systems, Kṛṣṇa most abundantly exudes the joys of youth. He is the most handsome and the best amongst fresh adolescent performers of drama and dance. He is an ocean of mercy. The beautiful young woman he satisfies will not descend into a wretched condition and become utterly listless like me."

Critical – "That attractive young mistress enjoys love with the best young men in the universe. She must feel pain when she is separated from any one of them."

Verse 38

śrī-jayadeva-bhaṇita-vacanena
pravišatu harir api hṛdayam anena
sakhi! yā ramitā... (8)

Translation

May Śrī Hari enter the hearts of the devotees along with Rādhā's words of lamentation, rendered herein by Śrī Jayadeva.

Commentary

This rendition of Rādhā's words has been sung to glorify Mādhava. May Kṛṣṇa be pleased by this song and enter the heart. Whose heart should he enter? The heart of Śrī Rādhā.

And may the supreme paramour, entering through the ears of the reciters and audience of my song, take his place on the heart-lotus of their ecstatic loving sentiments.

This sixteenth song of *Śrī Gīta-govinda* is entitled *Nārāyaṇa-madanāyāsa.*

Verse 39

मनोभवानन्दन चन्दनानिल
प्रसीद रे दक्षिण मुञ्च वामताम् ।
क्षणं जगत्प्राण विधाय माधवं
पुरो मम प्राणहरो भविष्यसि ॥ ३९ ॥

manobhavānandana candanānila
prasīda re dakṣiṇa muñca vāmatām
kṣaṇaṁ jagat-prāṇa vidhāya mādhavaṁ
puro mama prāṇa-haro bhaviṣyasi

Translation

"O breeze from the Malaya Mountain! O you who give joy to Kāmadeva! Stay down in the South! Give up your antagonism! O you who are like the prana of the universe! Bring Mādhava before me and then take away my prana."

Commentary

Rādhā says, "The wind from Malaya Mountain makes the arrows of *kāma* reach their target. Now he has turned against me. He has delighted his friend Kāmadeva by setting me on fire and burning me so severely in the agonizing fire of sensual desires."

Unable to tolerate the blows inflicted by Kāmadeva's arrows, Rādhā addresses the Malaya breeze. "You are called the South wind and you give joy to the whole world. So why are you not favourably disposed to me? Why have you become antagonistic? I know that you are a companion of Kāmadeva and it is certain that your nature has been defiled by contact with the snake-infested

sandalwood trees on Malaya Mountain. How much suffering will you inflict upon me? O life-air of the universe, be pleased for just a moment and forgive me. Abandon your animosity towards me. You can take my life-airs, but I have one last request. First give me the opportunity to see my beloved Mādhava, and then you can plunder my prana."

This verse features *vaṁśasthavila chanda* and *atiśayokti alaṅkāra.*

Verse 40

रिपुरिव सखीसंवासोऽयं शिखीव हिमानिलो
विषमिव सुधारश्मिर्यस्मिन्दुनोति मनोगते ।
हृदयमदये तस्मिन्नेवं पुनर्वलते बलात्
कुवलयदृशां वामः कामो निकामनिरङ्कुशः ॥ ४० ॥

ripur iva sakhī-saṁvāso 'yaṁ śikhīva himānilo
viṣam iva sudhā-raśmir yasmin dunoti manogate
hṛdayam adaye tasminn evaṁ punar valate balāt
kuvalaya-dṛśāṁ vāmaḥ kāmo nikāma-niraṅkuśaḥ

Translation

"O *sakhi*, my heart feels the pleasing company of my friends to be like the association of enemies. The cool and gentle breeze seems like a sacrificial fire and the moonshine gives me pain as if it were poison. Nevertheless, my heart is forcibly attached to him against my will. It is true that *kāma* is always completely unbridled in dealing with impassioned young women who are as beautiful as the night-blooming water lily."

Commentary

Rādhā criticizes her own heart in the madness of separation. She complains to her *sakhī*, "Alas! Whom can I blame? Today my memories of Kṛṣṇa make the happy company of those dear friends who forbade me to meet with him seem like a hostile rain of enmity. The cool breeze burns me like fire and the moon

seems to be deadly poison. O *sakhi*, despite all this adversity, my heart still runs incessantly after that merciless, cruel person, Śrī Kṛṣṇa. Therefore the only cause of my suffering is my own indiscriminate heart. For lotus-eyed women who have no power to discriminate between the beneficial and the detrimental, *kāma* is extremely difficult to restrain and turns into the cause of unlimited misery. Kāmadeva is uncontrollable. He is a harsh antagonist to beautiful young women and his behaviour is especially wanton towards heroines in separation."

This verse features *hariṇī chanda* and *virodha alaṅkāra.*

Verse 41

बाधां विधेहि मलयानिल पञ्चबाण
प्राणान्गृहाण न गृहं पुनराश्रयिष्ये ।
किं ते कृतान्तभगिनि क्षमया तरङ्गै-
रङ्गानि सिञ्च मम शाम्यतु देहदाहः ॥ ४१ ॥

bādhāṁ vidhehi malayānila pañca-bāṇa
prāṇān gṛhāṇa na gṛhaṁ punar āśrayiṣye
kiṁ te kṛtānta-bhagini kṣamayā taraṅgair
aṅgāni siñca mama śāmyatu deha-dāhaḥ

Translation

"O Malaya breeze, give me pain! O archer with five arrows, you may steal my life-airs, but I will never go home! O Yamunā, you are the sister of Yama, the lord of death. So why should you forgive me? Sprinkle me with your waves so that the burning distress of my body may be extinguished forever."

Commentary

Rādhā is now burning in the heat of separation. Taking a vow to give up her life, she says, "O Malaya breeze! O cooling wind, why are you waiting? Take a stand and give me pain! O Pañcabāṇa, plunder my prana! That is why you have five arrows – to steal my five life-airs. Stealing prana is your ultimate objective.

"Although this is true, you first inflame those who are suffering and turn them in the direction of household life. However, I will die first. No matter how much you control me, I will never go to my household. I will take shelter of the lotus feet of Śrī Kṛṣṇa."

Rādhā is devastated by *kāma*. After criticizing both Kāmadeva and the Malaya breeze, Rādhā turns to the Yamunā river, "O Yamunā, you are the sister of Yamarāja, the lord of death! The Malaya breeze and Kāmadeva are torturing me. Although Kāmadeva is the cause of lovers' union, he has reversed his behaviour. The Malaya breeze, which usually delights me, now makes me depressed. When my pranas are accepted by both of them, then what answer will you give to your brother Yama? So do not forgive me. Soak my limbs in your waves. Take my corpse into your waters so that the heat of my lifeless body may be extinguished."

In this way, Rādhā's feelings of separation from Kṛṣṇa reached the tenth and final condition – desiring one's own death.

This verse features *vasanta-tilakā chanda* and *aprastuta-praśaṁsā alaṁkāra*.

Verse 42

प्रातर्नीलनिचोलमच्युतमुरः संवीतपीतांशुकं
राधायाश्चकितं विलोक्य हसति स्वैरं सखीमण्डले ।
व्रीडाचञ्चलमञ्चलं नयनयोराधाय राधानने
स्वादुस्मेरमुखोऽयमस्तु जगदानन्दाय नन्दात्मजः ॥ ४२ ॥

prātar nīla-nicolam acyutam uraḥ saṁvīta-pītāṁśukaṁ
rādhāyāś cakitaṁ vilokya hasati svairaṁ sakhī-maṇḍale
vrīḍā-cañcalam añcalaṁ nayanayor ādhāya rādhānane
svādu-smera-mukho 'yam astu jagad-ānandāya nandātmajaḥ

Translation

One morning, in a state of utter bewilderment, Acyuta Kṛṣṇa put on Rādhā's blue upper garment and Rādhā covered her breast with Kṛṣṇa's yellow upper

garment. Seeing this, all the *sakhīs* burst into fits of uncontrollable laughter. When Kṛṣṇa saw them all laughing, he became shy and, with a mild smile, he cast an expressive sidelong glance towards the lotus face of Rādhā. May that son of Nanda give joy to the whole universe.

Commentary

Śrī Jayadeva gives a blessing to the devotees in the final verse of Act Seven. "May Kṛṣṇa, the son of Nanda Mahārāja, bestow bliss upon the whole world." Śrī Jayadeva remembered a loving pastime of Śrī Rādhā-Mādhava that had occurred previously in a nearby forest and he has described the early morning scene there.

We can infer that Śrī Jayadeva could no longer describe Rādhā in the pain of separation (*khaṇḍitāvasthā*). Instead, he affords us a glimpse of her blissful state of disarray (*khaṇḍitāvasthā*) after meeting with Kṛṣṇa on a previous night. He employs the logic of a lion's glance (*siṁhāvalokana-nyāya*) to depict the general trend of the night-time pastimes. This form of logic refers to the casting of a retrospective glance while simultaneously proceeding.

Śrī Śrī Rādhā-Mādhava passed the night together absorbed in playing love games. When morning came, in a state of bewilderment, they put on each other's clothes. Acyuta (infallible) Kṛṣṇa put on Rādhā's blue bodice, and Rādhā covered her breast with his yellow upper garment. The *sakhīs* burst out laughing on witnessing this surprising exchange and they were struck with wonder. Śrī Kṛṣṇa's eyes became restless with embarrassment. His sidelong glance fell upon the face of Rādhā and he blushed with a gentle smile.

This verse has revealed Śrī Jayadeva's desire for the world's auspiciousness. It includes *hasya-rasa*, *śārdūla-vikrīḍita chanda* and *svabhāvokti alaṅkāra*. The hero is *śaṭha nāyaka* and the heroine is *abhisārikā nāyikā*.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Seven of Śrī Gīta-govinda*, entitled* Nāgara-nārāyaṇa.

॥ अष्टमः सर्गः॥

।विलक्ष्यलक्ष्मीपतिः।

Act Eight

— vilakṣya-lakṣmīpatiḥ —

The Hapless Lord of Fortune

Verse 1

अथ कथमपि यामिनीं विनीय
स्मरशरजर्जरितापि सा प्रभाते ।
अनुनयवचनं वदन्तमग्रे
प्रणतमपि प्रियमाह साभ्यसूयम् ॥१॥

atha katham api yāminīṁ vinīya
smara-śara-jarjaritāpi sā prabhāte
anunaya-vacanaṁ vadantam agre
praṇatam api priyam āha sābhyasūyam

Translation

hereafter, Rādhā somehow or other managed to pass the night. When morning came, Kṛṣṇa fell at her feet and tried to pacify her wrath with humble words. Although Rādhā was severely injured by the arrows of Cupid, on seeing her dear lover present before her in a submissive mood and expressing his feelings of separation, she began to speak to him in a jealous temper.

Commentary

Throughout the previous night, Rādhā continually wove a network of presumptions about Kṛṣṇa entirely from the figments of her imagination. She would look out for his arrival with intense longing and, when he did not come, she was torn apart by disappointment. She continually sent messages and replies about the ill-effects of the intoxicating springtime breeze. On that night of the spring season, she was struck from ten directions at once by the fragrance of varieties of flowers and by the arrows of *kāma*. She lamented incessantly in the appointed meeting place, while dreaming about meeting with Kṛṣṇa and becoming completely lost in memories of union with him. In this way, the night passed and morning came. How ironic it is; the huff (*māna*) of pouting heroines increases in the presence of their beloveds. When Kṛṣṇa finally came before

her, he bowed down and spoke extremely humble words of conciliation. In a submissive mood, he tried to comfort her and dissipate her anger. However, simply by the devastating influence of *kāma*, she saw signs of lovemaking on Kṛṣṇa's body and became even more impetuous and unpredictable.

Śrī Kṛṣṇa's bowing at the lotus feet of Śrī Rādhā represents the topmost excellence of *prema*. Rādhā's prana had risen up to her throat; that is, she was about to expire. Her jealousy increased simply by seeing her beloved Kṛṣṇa and she spoke as follows.

Song 17

The musical mode is *bhairavī rāga*. The rhythm is *yati tāla*.

रजनिजनितगुरुजागररागकषायितमलसनिमेषम् ।
वहति नयनमनुरागमिव स्फुटमुदितरसाभिनिवेशम् ॥
हरिहरि याहि माधव याहि केशव मा वद कैतववादं
तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥ध्रुवम् ॥ २ ॥

कज्जलमलिनविलोचनचुम्बनविरचितनीलिमरूपम् ।
दशनवसनमरुणं तव कृष्ण तनोति तनोरनुरूपम् ॥हरिहरि० ॥ ३ ॥

वपुरनुहरति तव स्मरसङ्गरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलधौतलिपेरिव रतिजयलेखम् ॥हरिहरि० ॥ ४ ॥

चरणकमलगलदलक्तककसिक्तमिदं तव हृदयमुदारम् ।
दर्शयतीव बहिर्मदनद्रुमनवकिसलयपरिवारम् ॥हरिहरि० ॥ ५ ॥

दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् ।
कथयति कथमधुनापि मया सह तव वपुरेतदभेदम् ॥हरिहरि० ॥ ६ ॥

बहिरिव मलिनतरं तव कृष्ण मनोऽपि भविष्यति नूनम् ।
कथमथ वञ्चयसे जनमनुगतमसमशरज्वरदूनम् ॥हरिहरि० ॥ ७ ॥

भ्रमति भवानबलाकवलाय वनेषु किमत्र विचित्रम् ।
प्रथयति पूतनिकैव वधूवधनिर्दयबालचरित्रम् ॥हरिहरि० ॥ ८ ॥

श्रीजयदेवभणितरतिवञ्चितखण्डितयुवतिविलापम् ।
शृणुत सुधामधुरं विबुधा विबुधालयतोऽपि दुरापम् ॥हरिहरि० ॥ ९ ॥

Verse 2

rajani-janita-guru-jāgara-rāga-kaṣāyitam alasa-nimeṣam
vahati nayanam anurāgam iva sphuṭam udita-rasābhiniveśam

hari! hari! yāhi mādhava yāhi keśava mā vada kaitava-vādam
tām anusara sarasīruha-locana yā tava harati viṣādam
(refrain) (1)

Translation

"Mādhava, go! Keśava, go away! Do not speak deceptive words! Go to the woman who can take away your sorrow! Your tired eyes are slowly closing because you were fully alert throughout the night. They are reddish from your absorption in the mellows of lovemaking and even now they express a powerful and increasing attachment for that beautiful *vraja-gopī*."

Commentary

Hari! hari! – "Oh God, Lord have mercy!" These two non-inflected interjections spoken by Rādhā are expressions of her profound disappointment. They also serve to complete the metre of the song.

Kṛṣṇa's eyes are red because he was awake all night in the anguish of separation. Kṛṣṇa is so weary that his eyes repeatedly close. Noticing this, Rādhā addresses him by three names that reveal her inner moods, especially jealousy towards her rival.

Mādhava – In the mood of a jilted heroine (*khaṇḍitā nāyikā*), Rādhā says to her beloved as he bows down before her, "Lakṣmīpati, go! Go away! You are deeply attached to someone else. Therefore you are bound to offend others in one way or another. You are not (*mā*) my husband (*dhava*). What to speak of being my husband, you cheat me."

Alternatively, *mā* implies, "Lakṣmī is fickle by nature, therefore it is only logical to conclude that her consort is also fickle. Since I am devoted to only one consort, how could you have any real affection for me? It is not possible, so go away!"

The prominent meaning of *mā* is Śrī Rādhā; and *dhava* refers to *prāṇa-priyatama*, her most beloved Kṛṣṇa who is dearer than her own life-air.

Keśava – Lodging further accusations and expressing her dissatisfaction she said, "O Keśava, go away!" He who wears excellent attire and ornaments and whose hair is always unbound is called Keśava.

Alternatively, one who is attached to a person whose hair is attractive is called Keśava. Here the word *keśava* implies, "May you dedicate yourself to some other ignoble woman whose hair is attractively adorned. O beloved of many! What is the point of speaking deceptive words to me when I am always devoted to only one person? Do not tell lies. If you are wondering why am I angry and upset, then listen – it is not so. Go and follow that lotus-eyed woman who takes away all your cares and woes. Your beloved must also have many lovers – like loves like."

Sarasīruha-locana – "O lotus-eyed one!" The word *sarasīruha* can refer either to the day-blooming lotus (*kamala*) or the night-blooming lotus (*kumuda*). It is well known that Kṛṣṇa's eyes resemble the *kamala*. But here, Rādhā refers to the *kumuda*, which remains open throughout the night and closes at the break of day. Kṛṣṇa also appeared in the moon dynasty. Therefore, Rādhā suspects that, like the moon, he has spent the whole night awake with his lover.

"Even now, your thirst for her is visible in your eyes. Your guilt, in the form of love's redness, is still there. The escalating absorption in *śṛṅgāra-rasa* that arose in her association is evident in your eyes even now. Cunning behaviour manifests according to the nature of one's heart."

Alternatively, *sarasīruha-locana* means, "O you whose eyes are half closed because you are always immersed in bliss!" Rādhā admonished Kṛṣṇa, "Go to that woman who has showered her mercy on you all night."

Kṛṣṇa replied, "Rādhā, I am one in prana and one in body with you. I am speaking the truth when I say that I have not associated with any other woman. It is true that my eyes are reddish – but not from staying awake with another woman. My eyes are closing from tiredness."

Verse 3

kajjala-malina-vilocana-cumbana-viracita-nīlima-rūpam
dašana-vasanam aruṇaṁ tava kṛṣṇa tanoti tanor anurūpam
hari! hari! yāhi mādhava... (2)

Translation

"Your beautiful red lips are the raiment of your rows of teeth. They have become blackish like your body from kissing her collyrium-smeared eyes."

Commentary

Projecting the act of betrayal upon Mādhava within herself, Rādhā begins to pierce him with heart-rending insinuations. "Kṛṣṇa! There is no need for deceit. If you say, 'I have not spent the night with any other lover,' then why are your eyes so red? Your *prema* for that passionate lover is still shining from your eyes even now."

Kṛṣṇa replied, "My dearest, I am telling you the truth. I have not been awake the whole night with any other mistress. My eyes are closing because I am tired."

Rādhā said, "Then why have your red lips become black? Her collyrium resembles the complexion of your body and you have been kissing her collyrium-smeared eyes all night. Go away! Go back to that woman who has coloured your eyes, coloured your lips and showered her compassion on you all night. Do not tell lies to me. Go! Your eyes are red from absorption in the joy of lovemaking. Being coloured by the redness of *anurāga*, they clearly reveal your strong attachment for that beautiful *vraja-gopī*."

Verse 4

vapur anuharati tava smara-saṅgara-khara-nakhara-kṣata-rekham
marakata-śakala-kalita-kala-dhauta-liper iva rati-jaya-lekham
hari! hari! yāhi mādhava... (3)

Translation

"Your dark body is marked with scratches from the sharp nails of that passionate woman. She is so expert at erotic combat during your sensual love games. It appears as if a certificate of victory in lovemaking has been inscribed in golden letters upon an emerald wall."

Commentary

Rādhā says, "O Kṛṣṇa, each of your limbs is telling me the story of your loving pastimes. That charming woman has made scratches upon your chest with her sharp nails. It seems that your heart is a battlefield upon which a dreadful war has taken place. There are sharp, red scratch-marks upon your dark body. It appears as if a certificate of victory in lovemaking has been written in golden ink upon a dark emerald. This victory record proclaims the news of your conquest. A passionate woman has sent this amorous love-letter to her partner: 'I have completely conquered you in this erotic contest.'"

Rādhā is also condemning Kṛṣṇa for his lowliness. She implies that he has been demoted from the position of a hero (*nāyaka*) to the position of a messenger (*dūta*) by delivering this letter on behalf of Rādhā's rival.

Rādhā has used the word *khara* (sharp) with a special intention. Primarily, it points to defeat in lovemaking. Secondly, scratches made by the nails should not be deep; they should be soft. Hard scratches are painful. Therefore Rādhā implies, "It seems that this mistress lacks proper knowledge of the techniques of lovemaking. Now go away!"

Kṛṣṇa replied, "Rādhā, I was searching for you in the thorny forests. My body was scratched by those thorns. These are not the nail-marks of a young woman."

Verse 5

caraṇa-kamala-galad-alaktaka-siktam idaṁ tava hṛdayam udāram
darśayatīva bahir madana-druma-nava-kisalaya-parivāram
hari! hari! yāhi mādhava... (4)

Translation

"Your celebrated chest is coloured with marks of red footlac from the lotus feet of that attractive woman. It seems as if the firmly-rooted tree of amorous desire situated in the core of your heart is outwardly manifesting its newly sprouted red leaves."

Commentary

Rādhā's words are full of veiled accusations. "Aha! Your heart is so munificent. What an enchanting appearance it has assumed! You have exhibited your generosity by holding the lotus feet of that passionate woman upon your heart in the joy of *prema*. The colour of the liquid red lac flowing from her feet has coloured your chest. The redness of her footlac on your dark complexion enhances your handsomeness. It seems that the deep attachment in your heart is manifesting outwardly in the form of this colour, like new red leaves on the tree of your amorous desire. The fresh leaves on that *kāma* tree in your heart are coming outside. This forbidden love affair has sprouted out onto your chest and now its new red leaves are visible in the form of these footprints. You cannot conceal your attachment for her. There is nothing for you here, so go away!"

According to the opinion of some commentators, Rādhā implies that Kṛṣṇa must have made love with this heroine in a special position called *krodha-bandha*.

Presenting a case for his innocence, Kṛṣṇa said, "This is just the remnant of a picture painted in minerals such as *gairika-dhātu*. I have not held the lotus feet of any beautiful young woman and this is certainly not anyone's footlac smeared on my heart."

Verse 6

daśana-padaṁ bhavad-adhara-gataṁ mama janayati cetasi khedam
kathayati katham adhunāpi mayā saha tava vapur etad abhedam
hari! hari! yāhi mādhava... (5)

Translation

"Your lips are cut and wounded from the biting of that sensual woman's teeth. Seeing this, sorrow rises within my heart, yet even now you say, 'Your body is not separate from mine. Our bodies are not different.'"

Commentary

"Kṛṣṇa! You can defend yourself against incriminating evidence such as the redness of your eyes by making fraudulent statements, but how will you explain away the wounds on your soft petal-like lips? The cuts made by the teeth of that sensual woman are as clearly visible as the crescent moon. Your shameless smile inflames my heart. The impression of that woman's 'bite' on your lips at the time of making love is arousing my sorrow. I had reached the tenth and final condition in separation from you. You repeatedly say, 'We two are one'. How dare you say that – with her bite-marks on your lips. Get out of here."

Śrī Kṛṣṇa defended his innocence. "O darling, my lips were wounded by the bites of bumblebees greedy for their fragrance. They have not been bitten by a woman."

Verse 7

bahir iva malinataraṁ tava kṛṣṇa mano 'pi bhaviṣyati nūnam
katham atha vañcayase janam anugatam asamaśara-jvara-dūnam
hari! hari! yāhi mādhava... (6)

Translation

"Kṛṣṇa! Your heart must have become as dark as your body. If it were not so, then you would not deceive your own dependant in this way; especially at a time when she is maimed by the arrows of Cupid."

Commentary

Rādhā is disappointed. She says, "Kṛṣṇa! You are even blacker on the inside than you are on the outside. How could a naturally noble and clean heart become so indifferent to me? Your black heart is so wicked, even to those who are inclined to you and those who have taken shelter of you. Only such a polluted heart could be so deceptive as to neglect me to enjoy with another's lover. I am already traumatized by the arrows of *kāma*. At least you should not betray me in this condition. Go, cheater! Get out of here. A pure-hearted person could never do such a thing."

Kṛṣṇa said, "Rādhā! Do not doubt me unnecessarily. I would never cheat you."

Verse 8

bhramati bhavān abalā-kavalāya vaneṣu kim atra vicitram
prathayati pūtanikaiva vadhū-vadha-nirdaya-bāla-caritram
hari! hari! yāhi mādhava... (7)

Translation

"You are wandering from forest to forest simply for the purpose of killing innocent women. What is astonishing about this? By killing Pūtanā while still

in your infancy, you had already acquainted us with your cruel and merciless nature. Killing women is just a part of your habitual behaviour."

Commentary

Rādhā continued, "It is your inherent nature to wander about the forests 'devouring' and killing women. So if you also kill me, then what is so surprising about that?

"Even in your infancy, you became renowned for killing the belligerent Pūtanā, the sister of Kaṁsa. So how easy it is for you to kill a woman like me. When such a powerful woman immediately aged and died by your influence, then what is so astonishing about killing a woman like me? The Vedic scriptures state that it is forbidden to kill a woman. Such an act is considered most reprehensible. But this depravity of yours is innate from birth. Kindly go away. Now you are a young man, so you will not have to make the slightest endeavour to kill a woman like me. O cruel one, leave me alone!"

Verse 9

śrī-jayadeva-bhaṇita-rati-vañcita-khaṇḍita-yuvati-vilāpam
śṛṇuta sudhā-madhuraṁ vibudhā vibudhālayato 'pi durāpam
hari! hari! yāhi mādhava... (8)

Translation

O learned ones, may you hear the bitter lamentation of a betrayed and sensually deprived young woman, Rādhā, which is even sweeter than nectar and rarely attained even in the celestial realms.

Commentary

Here Śrī Jayadeva addresses the savants and the celestial beings, "O learned ones, listen to the lamentation of this jilted young woman who has been deprived of the coveted pleasure of amorous union. This lamentation is sweeter

than nectar. It is never possible to taste the nectar of her lamentation in the celestial world. The sweetest substance available there is the ambrosia of the demigods. This ambrosia is bitter in comparison with the lamentation of Rādhā, although the nectar of her lamentation is available to humans here on earth. Therefore those eager to constantly remember Rādhā-Kṛṣṇa should definitely drink this incomparable nectar."

In this song Rādhā is *khaṇḍitā nāyikā*. The characteristics of the *khaṇḍitā* heroine are:

nidrā-kaṣāya-mukulīkṛta-tāmra-netro
nārī-nakha-vraṇa-viśeṣa-vicitratāṅgaḥ
yasyāḥ kuto 'pi patireti gṛhaṁ prabhāte
sā khaṇḍeti kathitā kavibhiḥ purāṇaiḥ

"A beloved hero enters his heroine's abode from elsewhere in the morning time. He has been awake throughout the entire night. His eyes are red and his limbs are beautifully marked with scratches made by another young woman. Learned poets have called the heroine at that time *khaṇḍitā nāyikā*."

This seventeenth song of *Śrī Gīta-govinda*, entitled *Lakṣmīpati-ratnāvalī*, features *megha rāga* and the *vipralambha* aspect of *śṛṅgāra-rasa* and *karuṇa-rasa*.

Verse 10

तवेदं पश्यन्त्याः प्रसरदनुरागं बहिरिव
प्रियापादालक्तच्छुरितमरुणद्योतिहृदयम् ।
ममाद्य प्रख्यातप्रणयभरभङ्गेन कितव
त्वदालोकः शोकादपि किमपि लज्जां जनयति ॥१०॥

tavedaṁ paśyantyāḥ prasarad-anurāgaṁ bahir iva
priyā-pādālakta-cchuritam aruṇa-dyoti-hṛdayam
mamādya prakhyāta-praṇaya-bhara-bhaṅgena kitava
tvad-ālokaḥ śokād api kim api lajjāṁ janayati

Translation

"O two-faced cheater! Being coloured by footlac from the feet of your dear *vraja-gopī*, today your radiant red heart is outwardly revealing the powerful loving thirst that lies within. On seeing this, my long-standing and renowned love for you is being cut asunder. It is shame alone that supersedes the sorrow I feel within my heart."

Commentary

Although Rādhā is now *khaṇḍitā*, she takes shelter of arrogance. Accusing Kṛṣṇa, she says, "O charlatan! When you did not arrive on time, I continued to wait for you. Now my celebrated sympathy for you is being torn to pieces. How can I express myself? The pain I feel in separation from you is indescribable. I cannot decide whether to live or die. How did such a calamity befall me? I cannot live and I cannot die.

"O traitor! Seeing you in this condition, I do not feel as much anguish as I feel shame. You have enjoyed union with a lusty woman and, by holding her feet upon your heart, your chest has become coloured red by her footlac. When I see the red glow of dawn, it seems as if today the *anurāga* you were carrying in your heart has overflowed. When I see the signs of that lover's pleasure where you used to wear the Kaustubha jewel, I become mortified with shame.

"I used to make you feel the boundless happiness of pride in my exclusive confidential love for you. But now you have broken that connecting thread of *prema* by this contemptible behaviour. You have enjoyed loving her and you do not even feel ashamed about it. May you be blessed, Kṛṣṇa. Now go away, unfaithful one. Why did I ever love you?"

The *chanda* of this verse is *śikhariṇī*.

Kṛṣṇa considered, "Despite my determined endeavours, Rādhā will not abandon her obstinacy. So now I will have to take help from my envoy, the flute. It seems that I have no other alternative. Rādhikā's reluctance will surely be dispelled by the sound of my flute." Therefore Śrī Jayadeva extends a benediction through the sound of Kṛṣṇa's flute in the following verse.

Verse 11

अन्तर्मोहनमौलिघूर्णनचलन्मन्दारविस्रंसन-
स्तब्धाकर्षणदृष्टिहर्षणमहामन्त्रः कुरङ्गीदृशाम् ।
दृप्यद्दानवदूयमानदिविषद्दुर्वारदुःखापदां
भ्रंशः कंसरिपोर्व्यपोहयतु वः श्रेयांसि वंशीरवः ॥११॥

antar-mohana-mauli-ghūrṇana-calan-mandāra-visraṁsana-
stabdhākarṣaṇa-dṛṣṭi-harṣaṇa-mahā-mantraḥ kuraṅgī-dṛśām
dṛpyad-dānava-dūyamāna-diviṣad-durvāra-duḥkhā-padāṁ
bhraṁśaḥ kaṁsa-ripor vyapohayatu vaḥ śreyāṁsi vaṁśī-ravaḥ

Translation

The sound of Kṛṣṇa's flute bewilders the hearts of the *gopīs*. It makes their jewelled tiaras whirl and their elegant floral decorations fall. It drives away the irrepressible suffering of the celestials who have been sundered by the arrogant infernals. It makes doe-eyed women become stunned. It attracts them and increases the jubilation of their eyes. May that flute sound destroy all impediments on the path of auspiciousness for everyone.

Commentary

Śrī Jayadeva bestows a benediction upon the singers and audience of *Śrī Gīta-govinda* through an auspicious invocation in this, the final verse of the Act Eight. "May the sound of Kaṁsāri Kṛṣṇa's flute expand its auspicious influence. This flute sound dispels the intolerable suffering of the celestials (*devatās*) caused by the arrogant infernals (*dānavas*). It enchants the hearts of doe-eyed

women to such an extent that, immersed in bliss, their tiaras whirl and their heads begin to spin as they continuously stare in a state of bewilderment. The *mandāra* flower garlands of the celestial nymphs in heaven break and begin to fall."

The bewitching effect of Kṛṣṇa's flute song is being described. *Vaśīkṛta-devatā*, the presiding deity of the art of subjugating others by magical spells, says "*Sādhu*, *sādhu*! Bravo!" and shakes his head in appreciation. The shaking of the head and the falling of *mandāra* flowers indicates the *māraṇa* of the flute. When a magical ceremony is performed for the destruction of one's enemy, that ritual is called *māraṇa*. The power of Kṛṣṇa's flute to stun and to attract is famous. On hearing this flute sound, the female deer of Vraja become attracted and remain motionless. *Uccāṭana*, the magical power to make others abandon their occupational duties, is clearly evident in the sound of Kṛṣṇa's flute. The power to create bewilderment in the core of another's heart is called *mohanatva*.

The sound of Kṛṣṇa's flute is thus endowed with the qualities of (1) *mohanatva*, (2) *vaśīkaraṇatva*, the magical power to enslave others, (3) *stambhatva*, to stun them, (4) *ākarṣaṇatva*, to attract them, (5) *uccāṭanatva*, to make them abandon their occupations, and (6) *māraṇatva*, to destroy all opposing elements. Therefore Kṛṣṇa's flute sound is the embodiment of the greatest incantation, *mahā-mantra-svarūpa*. The spell-binding magic of this *mahā-mantra* is especially related to the *gopīs*.

In order to vanquish Rādhā's profound contrariness, Kṛṣṇa began to play upon his flute, the sound of which is the greatest mystical incantation, endowed with the six effective methods for accomplishing one's objectives (*ṣaṭ-sādhana-sampanna mahā-mantra-svarūpa*).

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Eight of Śrī Gīta-govinda*, entitled* Vilakṣya-lakṣmīpati*,*
on the subject of khaṇḍitā nāyikā.

॥ नवमः सर्गः॥

।मुग्धमुकुन्दः।

Act Nine

— mugdha-mukundaḥ —

The Lost Lord of Liberation

Verse 1

तामथ मन्मथखिन्नां रतिरसभिन्नां विषादसम्पन्नाम् ।
अनुचिन्तितहरिचरितां कलहान्तरितामुवाच रहः सखी ॥१॥

tām atha manmatha-khinnāṁ rati-rasa-bhinnāṁ viṣāda-sampannām
anucintita-hari-caritāṁ kalahāntaritām uvāca rahaḥ sakhī

Translation

Rādhā was severely oppressed by the arrows of Cupid and sorely disappointed to be deprived of the rapture of union with Kṛṣṇa. She was separated from Kṛṣṇa only as a consequence of her quarrelsome nature (*kalahāntaritā nāyikā*). As she anxiously remembered Śrī Hari's romantic activities, her companion spoke to her in a secluded place.

Commentary

Now Śrī Jayadeva reveals Rādhā's mood that prompts her *sakhī* to encourage her to accept Kṛṣṇa and receive him with honour.

Manmatha-khinnām – Rādhā feels acute distress from the affliction of *kāma*.

Rati-rasa-bhinnām – She is thoroughly disappointed because she is bereft of the *rasa* of amorous pastimes.

Viṣāda-sampannām – She has already reached the stage of conflicting emotions (*bhāva-śabalatā*) because she is deeply attached to union with Kṛṣṇa.

Anucintita-hari-caritām – Thoughts of Kṛṣṇa's activities flow in an unbroken stream within her heart.

Kalahāntaritām – Although she sees her beloved falling at her feet in front of her friends, the heroine who severely reprimands him and denies his requests is called *kalahāntaritā nāyikā*. Such a heroine is called *kalahāntaritā* because incoherent speech, anguish, debility and other activities such as drawing long breaths are evident in her behaviour.

There are five prominent characteristics of Rādhā's *kalahāntaritā* condition:

(1) Rādhā pours scorn on all the statements made by Kṛṣṇa. She considers his reasonable explanations and submissive mood to be nothing but cunning trickery.

(2) In her heart she makes a critical analysis of his behaviour and lodges various allegations against him out of loving anger.
(3) The more he prostrates himself before her, the more her obstinacy increases.
(4) Her anguish increases as she remembers all the misdemeanours committed by Kṛṣṇa in the realm of her imagination.
(5) She anxiously thinks about Kṛṣṇa and nothing else.

Scene Eighteen

Song 18

The musical mode is *gurjarī rāga*. The rhythm is *yati tāla*.

हरिरभिसरति वहति मधुपवने ।
किमपरमधिकसुखं सखि भवने ॥
माधवे मा कुरु मानिनि मानमये ॥ध्रुवम् ॥२॥

तालफलादपि गुरुमतिसरसम् ।
किं विफलीकुरुषे कुचकलशम् ॥माधवे० ॥३॥

कति न कथितमिदमनुपदमचिरम् ।
मा परिहर हरिमतिशयरुचिरम् ॥माधवे० ॥४॥

किमिति विषीदसि रोदिषि विकला ।
विहसति युवतिसभा तव सकला ॥माधवे० ॥५॥

सजलनलिनीदलशीलितशयने ।
हरिमवलोकय सफलय नयने ॥माधवे० ॥६॥

जनयसि मनसि किमिति गुरुखेदम् ।
शृणु मम वचनमनीहितभेदम् ॥माधवे० ॥७॥

हरिरुपयातु वदतु बहुमधुरम् ।
किमिति करोषि हृदयमतिविधुरम् ॥माधवे० ॥८॥

श्रीजयदेवभणितमतिललितम् ।
सुखयतु रसिकजनं हरिचरितम् ॥माधवे० ॥९॥

Verse 2

harir abhisarati vahati madhu-pavane
kim aparam adhika-sukham sakhi bhavane

mādhave mā kuru mānini mānam aye (refrain) (1)

Translation

"O sulky woman, look! The gentle spring breeze is blowing and Kṛṣṇa has come to your trysting chamber. My dear friend, what could be a greater source of happiness than this?"

Commentary

"O *sakhi*, now you should not be uncooperative with Lakṣmīpati Mādhava. He has appeared in the Madhu dynasty and he is immensely affluent. Nevertheless, he is continuously propitiating you. Give up your sulky mood. The spring breeze is blowing, and Hari has personally come to meet with you in your chamber. What could be a greater source of happiness than this? His arrival is the ultimate limit of happiness. O Rādhā, receive him with honour."

Verse 3

tāla-phalād api gurum ati-sarasam
kiṁ viphalī-kuruṣe kuca-kalaśam
mādhave... (2)

Translation

"Your waterpot-like breasts are heavier than perfectly ripened palm fruits and they are also full of *rasa*. Why are you making them useless?"

Commentary

The *sakhī* says, "O Rādhā, your pitcher-like breasts are better than palm fruit (*tāla*). In the *rasa-śāstra* palm fruit has been described as extremely heavy and juicy. The heaviness and juiciness of palm fruit become insignificant in the presence of your breasts. Therefore their usefulness lies only in Hari and the touch of Hari. The heaviness of those pitchers is just for him, so you are ruining their purpose."

Rādhā's breasts have been compared to waterpots to express their immensity. "Give up your contrary mood and make Śrī Hari realize the flavour of amorous pastimes."

Verse 4

kati na kathitam idam anupadam aciram
mā parihara harim atiśaya-ruciram
mādhave... (3)

Translation

"How many times do I have to tell you? Do not abandon the exceptionally handsome and charming Śrī Hari."

Commentary

The *sakhī* says, "Rādhā, I am trying again and again to make you understand – do not be obstinate. The form and lustre of Śrī Hari is most beautiful. Give up your sulky mood and meet with him. Change your attitude. Śrī Hari is extremely pleasing. He steals the heart of everyone. It is never proper to abandon him."

Verse 5

kim iti viṣīdasi rodiṣi vikalā
vihasati yuvati-sabhā tava sakalā
mādhave... (4)

Translation

"Why are you so overwhelmed with lamentation? Why are you weeping? Your youthful rivals are delighted to see your 'alluring gestures'."

Commentary

After hearing the advice of her companion, Rādhā is still sobbing. The *sakhī* says, "Rādhā, why are you upset now? Why are you crying? Seeing your method of seduction, your rivals are mocking you. How foolish you are. Śrī Hari is rolling on the ground at your feet and you just go on crying."

Verse 6

sajala-nalinī-dala-śīlita-śayane
harim avalokaya saphalaya nayane
mādhave... (5)

Translation

"Make your eyes successful by gazing lovingly at Śrī Kṛṣṇa as he reclines upon a cool bed of moist lotus petals."

Commentary

The *sakhī* tells Rādhā, "Look, in this meeting place Śrī Hari has laid down upon a bed of cool lotus petals that is adorned with diamonds and pearls. Look at him. How can you quarrel with the very person for want of whom you are suffering? He is waiting for you, but you will not abandon your wounded pride."

Verse 7

janayasi manasi kim iti guru-khedam
śṛṇu mama vacanam anīhita-bhedam
mādhave... (6)

Translation

"Why are you so agitated in your heart of hearts? Listen to me. I am speaking only for your benefit, without any ulterior motive."

Commentary

Even after hearing the suggestions of her friend, Rādhā was still upset. The *sakhī* added, "O my dear friend, why has your heart become so inimical? Why are you unnecessarily suspicious? Why are you being so problematic? I can see that you have become apathetic, inactive and disinterested from the lacerating experience of separation. Pay attention! Listen to me. I only desire your welfare. Just understand this – there is no difference between you and Śrī Kṛṣṇa."

Verse 8

harir upayātu vadatu bahu-madhuram
kim iti karoṣi hṛdayam ati-vidhuram
mādhave... (7)

Translation

"Allow Śrī Hari to come close to you. Allow him to speak some sweet words. Why are you inflicting even more pain upon your own heart?"

Commentary

Rādhā's *sakhī* says, "Dear Rādhā, let Hari come close to you. Let him speak sweet words. It is not befitting for you to remain apart from him. Make yourself happy by listening to his words of flattery and thereby also make him blissful.

Your heart is anxious for him, so why are you resisting? You are uselessly betraying your own heart. It is improper to inflict suffering upon yourself by sulking in this way. Give up your *māna*."

Verse 9

śrī-jayadeva-bhaṇitam ati-lalitam
sukhayatu rasika-janaṁ hari-caritam
mādhave... (8)

Translation

May this exquisite description of Śrī Hari's activities composed by Śrī Jayadeva increase the happiness of the devotees who are expert in relishing *rasa*.

Commentary

This eighteenth song of *Śrī Gīta-govinda* is entitled *Amanda-mukunda*. The only purpose and fruit of this song is the pleasure of Śrī Hari and the devotees who are expert in tasting the integration of transcendental ecstasies. Śrī Jayadeva says, "I have described Śrī Kṛṣṇa's beautiful activities. May they bring joy to the hearts of the pure devotees."

Verse 10

स्निग्धे यत्परुषासि यत्प्रणमति स्तब्धासि यद्रागिणि
द्वेषस्थासि यदुन्मुखे विमुखतां यातासि तस्मिन्प्रिये ।
तद्युक्तं विपरीतकारिणि तव श्रीखण्डचर्चा विषं
शीतांशुस्तपनो हिमं हुतवहः क्रीडामुदो यातनाः ॥१०॥

snigdhe yat paruṣāsi yat praṇamati stabdhāsi yad rāgiṇi
dveṣasthāsi yad unmukhe vimukhatāṁ yātāsi tasmin priye
tad yuktaṁ viparīta-kāriṇi tava śrīkhaṇḍa-carcā viṣaṁ
śītāṁśus tapano himaṁ hutavahaḥ krīḍā-mudo yātanāḥ

Translation

"O Rādhā, Śrī Kṛṣṇa has earnestly appealed to you with humble words but in response you have simply become harsh. He has bowed before you but you have turned your face away and ignored him. How much deep love he has shown you, yet you are hostile towards him. He is fully attentive to you but you are completely averse to him.

"O you whose behaviour is totally perverse! Your contrariness makes sandalwood paste seem like poison; the gentle, refreshing moon seem as harsh as the sun; cooling camphor seem like fire; and the happiness of lovemaking seem like dreadful agony."

Commentary

When Rādhā did not reply or even respond in any way, her *sakhī* said, "Rādhā, what has happened to you this time? You are completely obstinate. How inconsistent your behaviour is. You were burning in anxiety for his love, yet now that he has come to meet with you, your attitude has surprisingly reversed and you are letting this golden opportunity slip through your fingers.

"Kṛṣṇa has so much tender affection for you, but you are harsh and cruel to him. He is bowing at your feet while you arrogantly stand up and rebuke him with abrasive words. He has all good qualities. Just see how much attachment he has for you, but still you are hostile towards him. How he looks upon your beautiful face with whole-hearted attention, joy and eagerness. Yet you remain unaffected and indifferent to him.

"Perhaps your intelligence has capsized. Your behaviour is antithetical, so naturally on such a happy occasion sandalwood paste burns you like venom, the cool rays of the moon seem to be as oppressive as the scorching heat of the sun, camphor burns you like fire and the joy of lovemaking seems miserable. Your mind is pervaded by pessimism. Abandon this contrary behaviour at once."

Verse 11

सान्द्रानन्दपुरन्दरादिदिविषद्वृन्दैरमन्दादरा-
दानम्रैर्मुकुटेन्द्रनीलमणिभिः सन्दर्शितेन्दिन्दिरम् ।
स्वच्छन्दं मकरन्दसुन्दरगलन्मन्दाकिनीमेदुरं
श्रीगोविन्दपदारविन्दमशुभस्कन्दाय वन्दामहे ॥११॥

sāndrānanda-purandarādi-diviṣad-vṛndair amandādarād
ānamrair mukuṭendranīla-maṇibhiḥ sandarśitendindiram
svacchandaṁ makaranda-sundara-galan-mandākinī-meduraṁ
śrī-govinda-padāravindam aśubha-skandāya vandāmahe

Translation

When Śrī Kṛṣṇa deflated the pride of King Bali, the celestials were immersed in bliss. As they bowed to him with the utmost reverence, the reflected lustre of the sapphires on their crowns made his feet seem to be blue lotus flowers. The charming Ganges flows effortlessly and spontaneously like honey from the lotus of those feet. We pray to Śrī Kṛṣṇa's lotus feet, the vanquishers of all inauspiciousness.

Commentary

A revelation of Rādhā's greatness illuminated Śrī Jayadeva's heart when he remembered Kṛṣṇa's flattering words. Therefore he describes Kṛṣṇa's opulence in this verse to establish the extent of Rādhā's good fortune. He says, "Along with my disciples and their disciples, I offer prayers to the lotus feet of Śrī Govinda because those lotus feet subdue the inauspiciousness that impedes the development of transcendental love."

In this verse Bhagavān Śrī Kṛṣṇa's feet have been compared to attractive lotus flowers enhanced by fragrant pollen in the form of the spontaneous flow of the celestial Ganges. The celestials headed by Indra blissfully offer prostrated obeisances at Kṛṣṇa's lotus feet like bumblebees adorning a pollen-covered lotus. When they bow down, the aura of sapphires and other jewels upon

their crowns falls upon Kṛṣṇa's feet, which then appear to be blue lotuses. As humming bumblebees hover around blue lotuses, the hearts of the devotees eternally hover around the lotus feet of Kṛṣṇa and perpetually sing their glories. The *yogīs* continually meditate upon his lotus feet for the annihilation of their impediments.

What is the significance of describing the glories of the lotus feet of Śrī Mukunda? How curious it is that Mukunda is now perplexed about how to pacify Rādhā's pique. What can be said of Rādhā's glories? Mukunda is personally praying to hold her lotus feet upon his head.

Kṛṣṇa's feet have been compared to lotuses, the Ganges to fragrant pollen, and crest-jewels such as sapphires to bumblebees. Therefore this verse features *rūpaka alaṅkāra*. The *chanda* is *śārdūla-vikrīḍita*.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Nine of Śrī Gīta-govinda *entitled* Mugdha-mukunda.

॥ दशमः सर्गः॥

। चतुरचतुर्भुजः।

Act Ten

— catura-caturbhujaḥ —

The Four-armed Flatterer

Verse 1

अत्रान्तरे मसृणरोषवशामसीम-
निःश्वासनिःसहमुखीं सुमुखीमुपेत्य ।
सव्रीडमीक्षितसखीवदनां प्रदोषे
सानन्दगद्गदपदं हरिरित्युवाच ॥१॥

atrāntare masṛṇa-roṣa-vaśām asīma-
niḥśvāsa-niḥsaha-mukhīṁ sumukhīm upetya
savrīḍam īkṣita-sakhī-vadanāṁ pradoṣe
sānanda-gadgada-padaṁ harir ity uvāca

Translation

hen the day drew to a close, Śrī Hari could no longer tolerate Rādhā's long indignant sighs. She looked shyly at the face of her intimate friend. Then Śrī Hari approached the beautiful Rādhā and, blooming with joy, he began to speak to her in a voice choked with emotion.

Commentary

Rādhā's friend tried to make her understand the situation so that she would lighten up, but Rādhā's fury did not wane. In the meantime, the day was drawing to a close. Now Rādhā lets out long sighs in the pain of separation. Her lotus face looks dejected. After trying all possible methods to alleviate Rādhā's obstinacy, her friend has fallen silent. Rādhā feels the perplexity of love. She has just neglected Kṛṣṇa, so how can she suddenly about-face and desire his company? This is her dilemma. Therefore she is looking shyly in the direction of her *sakhī*. Depression has cast a shadow. Kṛṣṇa thought that Śrī Rādhā must be feeling regretful by this time in the evening. "Let me go to her at once. I will accept all her accusations and, keeping them in mind, I will beg for forgiveness." Then he approached Rādhā and, blooming with joy, he began to plead with her in a voice choked with loving emotions.

Scene Nineteen

Song 19

The musical mode is *deśavarāḍī rāga*. The rhythm is *aṣṭatālī tāla*.

वदसि यदि किञ्चिदपि दन्तरुचिकौमुदी हरति दरतिमिरमतिघोरम् ।
स्फुरदधरसीधवे तव वदनचन्द्रमा रोचयतु लोचनचकोरम् ॥
प्रिये चारुशीले मुञ्च मयि मानमनिदानं
सपदि मदनानलो दहति मम मानसं देहि मुखकमलमधुपानम् ॥ध्रुवम् ॥२॥

सत्यमेवासि यदि सुदति मयि कोपिनी देहि खरनयनशरघातम् ।
घटय भुजबन्धनं जनय रदखण्डनं येन वा भवति सुखजातम् ॥प्रिये० ॥३॥

त्वमसि मम भूषणं त्वमसि मम जीवनं त्वमसि मम भवजलधिरत्नम् ।
भवतु भवतीह मयि सततमनुरोधिनी तत्र मम हृदयमतियत्नम् ॥प्रिये० ॥४॥

नीलनलिनाभमपि तन्वि तव लोचनं धारयति कोकनदरूपम् ।
कुसुमशरबाणभावेन यदि रञ्जयसि कृष्णमिदमेतदनुरूपम् ॥प्रिये० ॥५॥

स्फुरतु कुचकुम्भयोरुपरि मणिमञ्जरी रञ्जयतु तव हृदयदेशम् ।
रसतु रशनापि तव घनजघनमण्डले घोषयतु मन्मथनिदेशम् ॥प्रिये० ॥६॥

स्थलकमलगञ्जनं मम हृदयरञ्जनं जनितरतिरङ्गपरभागम् ।
भण मसृणवाणि करवाणि चरणद्वयं सरसलसदलक्तकरागम् ॥प्रिये० ॥७॥

स्मरगरलखण्डनं मम शिरसि मण्डनं देहि पदपल्लवमुदारम् ।
ज्वलति मयि दारुणो मदनकदनानलो हरतु तदुपाहितविकारम् ॥प्रिये० ॥८॥

इति चटुलचाटुपटुचारु मुरवैरिणो राधिकामधि वचनजातम् ।
जयति पद्मावतीरमणजयदेवकवि-भारतीभणितमतिशातम् ॥प्रिये० ॥९॥

Verse 2

vadasi yadi kiñcid api danta-ruci-kaumudī harati dara-timiram ati-ghoram
sphurad-adhara-sīdhave tava vadana-candramā rocayatu locana-cakoram

priye! cāruśīle! muñca mayi mānam anidānam
sapadi madanānalo dahati mama mānasam
dehi mukha-kamala-madhu-pānam (refrain) (1)

Translation

"My beloved, O graceful one, give up this causeless aversion. If you will speak to me, even a little, the terrible darkness of my fear will be dispelled by the effulgent rays of your teeth. Then your moonlike face will make the *cakora* bird of my eyes anxious to drink the nectar of your lips. The fire of amorous desire is burning my heart. Allow me to drink the honey of your lotus face."

Commentary

Kṛṣṇa says to Rādhā, "My darling, although your temperament is exceptionally virtuous, the contrary mood you have adopted towards me with such a fixed resolve and for no good reason is quite improper. While you have been sulking, I have been burning in the fire of *kāma*. And there is no reason for you to be in a huff. Your suspicion that I have another lover is in vain.

"Amorous desire inflicts pain upon me only in the absence of your shelter. Make me drink the honey of your lotus face so that my internal fire may be extinguished. I know this honey is extremely difficult to attain, so if you will not do this, then just say something. You may speak something complimentary or even something derogatory, but at least say something.

"When you speak, your lotus face will bloom. The moonbeams of your teeth will shine and thus the darkness of fear within my heart will be dispelled. Rādhā, such nectar is flowing from your moonlike face that the *cakora* birds of my eyes want to drink this enlivening juice. My beloved, you whose disposition is so pleasing! You alone are the life and soul of my eyes."

Verse 3

satyam evāsi yadi sudati mayi kopinī
dehi khara-nayana-śara-ghātam
ghaṭaya bhuja-bandhanaṁ janaya rada-khaṇḍanaṁ
yena vā bhavati sukha-jātam
priye! cāruśīle!... (2)

Translation

"O you whose teeth are radiant, if you are genuinely angry with me, then strike me with the sharp arrows of your glance. Bind me in the ropes of your arms. Cut my lips with the biting of your teeth. Do whatever will make you happy."

Commentary

To pacify Rādhā, Kṛṣṇa says, "My dearest Rādhā, whose teeth shine so brightly, do not be angry with me. If you really want to express your anger against me, then strike me with the sharp arrows of your eyes. And if your anger is still not pacified, then punish me even more. Bind me in the ropes of your arms and imprison me. If you are still not satisfied, then injure my body by biting me with your teeth. And if you are still not satisfied, then just do whatever you feel is appropriate. I am fit to be rebuked and worthy of punishment. You may arrange any type of punishment for me for the sake of your own happiness."

Kṛṣṇa is ardently requesting Rādhā to scratch, embrace and kiss him, on the pretext of punishing him by striking, binding and biting.

Verse 4

tvam asi mama bhūṣaṇaṁ tvam asi mama jīvanaṁ
tvam asi mama bhava-jaladhi-ratnam
bhavatu bhavatīha mayi satatam anurodhinī
tatra mama hṛdayam ati-yatnam
priye! cāruśīle!... (3)

Translation

"You are my only ornament. You are my very life. You are the jewel in the ocean of my existence. Always remain favourably disposed to me – this is the exclusive object of my endeavours."

Commentary

Rādhā might say, "Kṛṣṇa, I cannot give you punishment. You have other lovers who are dearer than I. Go and beg from them." With this apprehension, Kṛṣṇa says, "My beloved, you are my perfect and complete adornment. I am fortunate in all respects only when I am decorated by you. To say nothing of external ornaments, you are the very foundation of my life. You are my prana! Without you I cannot even live. So where is the question of other lovers?

"You are the incomparable treasure in the ocean of my material existence. As one considers himself successful upon attaining a wonderful jewel from the ocean, I feel that my life is successful, having found the jewel of a lover like you. Therefore, always remain favourably disposed to me – my heart continually strives only for this. All my endeavours are simply for the sake of receiving your favour."

Verse 5

nīla-nalinābham api tanvi tava locanaṁ dhārayati kokanada-rūpam
kusumaśara-bāṇa-bhāvena yadi rañjayasi kṛṣṇam idam etad anurūpam
priye! cāruśīle!... (4)

Translation

"O slender woman, your blue lotus-like eyes have now become reddish. It would be befitting if you were to colour this dark-complexioned body with your wanton sidelong glance."

Commentary

Kṛṣṇa says, "Rādhā, your eyes naturally resemble blue lotus flowers. You are expert in colouring your eyes with the redness of ever-fresh and increasing *anurāga*. If you were to accept me on the strength of this quality, then my life would be a grand success. But now your eyes have abandoned their nature and assumed the colour of a red lotus. This is your science of dyeing (*anurañjinī-vidyā*). You are clearly proficient in making dark coloured substances become red.

"Therefore, if you were to pierce me with arrows of amorous desire in the form of your sidelong glance, I would consider your knowledge befittingly employed. Rādhā, give up your anger and make love to me. Just become absorbed in the sport of sensuality (*kāma-krīḍā*). This is natural for you."

Verse 6

sphuratu kuca-kumbhayor upari maṇi-mañjarī rañjayatu tava hṛdaya-deśam
rasatu raśanāpi tava ghana-jaghana-maṇḍale ghoṣayatu manmatha-nideśam
priye! cāruśīle!... (5)

Translation

"May this necklace of jewels shine brilliantly upon your pitcher-like breasts and enhance the beauty of your heart. May this sash of bells splendidly adorning your firm buttocks proclaim the order of Cupid."

Commentary

Through indirect suggestions, Kṛṣṇa is praying to Rādhā and begging her to unite with him in love-games. "May our auspicious *kāma-keli* begin. Give up your shyness. You are ready for the game of sensual love. Before making love it is necessary to perform the ritual establishment of full waterpots. May this jewelled necklace enhance the beauty of your pitcher-shaped breasts when it swings to and fro. May the sash of bells encircling the broad centre of your voluptuous hips announce the order of Kāmadeva's rising ambitions by

resounding with a sweet *kiṇa-kiṇa* sound as we make love. The order is, 'May all men and women, who are intent upon love-play during this intoxicating spring season, be immersed in amorous activities. All contrary women – give up your resistance and enthusiastically contest in the erotic sports.'"

Verse 7

sthala-kamala-gañjanaṁ mama hṛdaya-rañjanaṁ
janita-rati-raṅga-para-bhāgam
bhaṇa masṛṇa-vāṇi karavāṇi caraṇa-dvayaṁ
sarasa-lasad-alaktaka-rāgam
priye! cāruśīle!... (6)

Translation

"O softly spoken one, your feet defeat the beauty of a land lotus and increase the lustre of my heart. They expand the abundance of *kāma* at the time of making love. Just order me to colour those feet with footlac."

Commentary

So far Rādhā has not replied to any of Kṛṣṇa's suggestions. Therefore, encouraging her to speak, he says, "O softly spoken one, you speak such sweet words! Release the arrow of your tender words. Order me with your gentle whisper. These two feet eclipse the beauty of the hibiscus flower. May I paint footlac upon these feet that colour my heart, so that when we enjoy love-play, their enhanced beauty will arouse excessive *kāma*? When they are red, may they make my heart red (*rāga*).

"O you who speak so endearingly, these painted feet will assume an indescribable splendour in the *rasa* of our erotic amusement. They are the charming reservoir of *śṛṅgāra-rasa*. They are the door to the arousal of sexual passion. They initiate the upsurge of desire. O graceful one, give up your contrary mood. On seeing the charming, painted feet of a beautiful young woman, the minds of young men become overwhelmed with sensual desires."

Verse 8

smara-garala-khaṇḍanaṁ mama śirasi maṇḍanaṁ
dehi pada-pallavam udāram
jvalati mayi dāruṇo madana-kadanānalo[6]
haratu tad-upāhita-vikāram
priye! cāruśīle!... (7)

Translation

"My beloved! Offer the fresh buds of your enchanting feet as an ornament upon my head, so the devastating effect of Cupid's poison may be alleviated and the harsh fire of amorous desires may also be relieved."

Commentary

"Rādhā! My suffering will be vanquished only when you accept me. I am overwhelmed by an epiphany (*sphūrti*) of your all-conquering qualities, and I pray to you to kindly place the freshly sprouted buds of your feet upon my head. Your lotus feet are munificent. They fulfil the innermost cherished desires of those who pray to them. They are ornaments because they are red, soft and cool like new petals. If you were to place them upon my head, my head would be decorated and simultaneously the poisonous effect of *kāma* would be counteracted."

Kṛṣṇa has likened *kāma* to the venom of a snake. "The touch of your feet will counteract the poison of *kāma* in the same way that snake's poison is rendered ineffectual by the touch of Garuḍa's feet. Even my defects, such as the modifications of my mind arising from the heat of *kāma*, will cease when you offer your feet to me. The suffering created by *kāma* is dire. It burns my heart exactly like fire. Every vital limb of my body is turning into smouldering charcoal. The fever of *kāma* that burns me within and without will be vanquished only when you place the fresh buds of your feet upon my head."

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[6] Some editions of the text read *madana-kadanārūṇaḥ* – "The affliction of desire burns with the intensity of the blazing sun."

Throughout this song the *nāyikā*, Rādhā, is *prauḍhā* and *mānavatī*. Kṛṣṇa is *anukūla nāyaka*.

Verse 9

iti caṭula-cāṭu-paṭu-cāru mura-vairiṇo rādhikām adhi vacana-jātam
jayati padmāvatī-ramaṇa-jayadeva-kavi-bhāratī-bhaṇitam ati-śātam
priye! cāruśīle!... (8)

Translation

Śrī Jayadeva, the beloved of Padmāvatī, has related the tender, flattering words spoken by the enemy of Mura to Rādhā. May these sweet, enchanting words be triumphant.

Commentary

The statements of Śrī Kṛṣṇa, elicited by the contrariness and contempt of his most beloved Rādhā, are both delightful and pertinent because they brilliantly illuminate his intense hankering. May they be triumphant in every respect.

This charming poem contains ingenious flattery and endearing sweet-talk. May it conquer the hearts of Śrī Śrī Rādhā-Kṛṣṇa (*padmāvatī-ramaṇa*). Alternatively, *padmāvatī-ramaṇa* refers to the talented poet Śrī Jayadeva, the husband of Padmāvatī. Kṛṣṇa came personally in the guise of Śrī Jayadeva and wrote the line, *dehi pada-pallavam udāram*, which had been revealed to Śrī Jayadeva in his trance of devotion.

This nineteenth song of *Śrī Gīta-govinda* is entitled *Catura-bhuja-rāgarāji-candrodyota*.

Verse 10

परिहर कृतातङ्के शङ्कां त्वया सततं घन-
स्तनजघनयाक्रान्ते स्वान्ते परानवकाशिनि ।
विशति वितनोरन्यो धन्यो न कोऽपि ममान्तरं
प्रणयिनि परीरम्भारम्भे विधेहि विधेयताम् ॥१०॥

parihara kṛtātaṅke śaṅkāṁ tvayā satataṁ ghana-
stana-jaghanayā-krānte svānte parān-avakāśini
višati vitanor anyo dhanyo na ko 'pi mamāntaraṁ
praṇayini parīrambhārambhe vidhehi vidheyatām

Translation

"O my empathetic lover, be done with the useless suspicion that I am attached to another heroine. O Rādhā of firm breasts and buttocks! There is no room in my heart for another heroine. With the exception of the unembodied Cupid, no one else has the fortune to enter. Now command me to embrace you."

Commentary

Kṛṣṇa reasons with his beloved Rādhā, "Why has this apprehension uselessly arisen within your heart? Do not accuse me of associating with another young mistress. My heart and mind are so overpowered by the weight of your waterpot-like breasts and your heavy hips that I have no opportunity even to remember anyone else. Your love has invaded and completely pervaded my heart, so there is not even the slightest room left for another mistress. How can anyone else enter my mind? Because you reside there, no one has the good fortune to enter except for Cupid. My beloved Rādhā, now abandon your *māna* so that I may embrace your round breasts. Make me your servant and grant me the permission to do just that."

This verse features the *chanda* called *hariṇī* and the *alaṅkāra* called *kāvyaliṅga*. Rādhā is *prauḍhā nāyikā* and Kṛṣṇa is *pragalbhā nāyaka*.

Verse 11

मुग्धे विधेहि मयि निर्दयदन्तदंश-
दोर्वल्लिबन्धनिविडस्तनपीडनानि ।
चण्डि त्वमेव मुदमञ्च न पञ्चबाण-
चाण्डालकाण्डदलनादसवः प्रयान्तु ॥११॥

mugdhe vidhehi mayi nirdaya-danta-daṁśa-
dor-valli-bandha-niviḍa-stana-pīḍanāni
caṇḍi tvam eva mudam añca na pañca-bāṇa-
cāṇḍāla-kāṇḍa-dalanād asavaḥ prayāntu

Translation

"O bewildered one, if I am an offender, then why are you hesitating to punish me? Punish me at once. Cruelly bite me with your teeth and bind me tightly with your slender creeper-like arms. Crush me with your hard breasts. O angry woman, find happiness by punishing me in this way. If my life-air departs as a result of such a severe punishment, then good, let it go. But may my prana not depart from the impact of the miscreant Kāmadeva's arrow."

Commentary

Śrī Kṛṣṇa pleads, "O bewildered one, if you have no faith in my words, then you can punish me. You are so wrathful that you are not even trying to understand what I have to say. So just punish me as you like. That rogue Cupid is trying to kill me with his five arrows. Kindly grant me the benediction that my prana will not depart.

"O you who are unaware of your own best interests – do not be so hot-tempered. I am being pierced by the arrows of Kāmadeva and now my prana is leaving only because of you. Please save me. May you find satisfaction in punishing me. Mercilessly bite me with your teeth. Crush me with your firm breasts. Bind me tightly in your creeper-like arms. Laugh at me and say, 'Now you are my prisoner and you will never escape!'"

Verse 12

शशिमुखि तव भाति भङ्गुरभ्रू-
र्युवजनमोहकरालकालसर्पी ।
तदुदितभयभञ्जनाय यूनां
त्वदधरसीधुसुधैव सिद्धमन्त्रः ॥१२॥

śaśimukhi tava bhāti bhaṅgura-bhrūr
yuva-jana-moha-karāla-kāla-sarpī
tad-udita-bhaya-bhañjanāya yūnāṁ
tvad-adhara-sīdhu-sudhaiva siddha-mantraḥ

Translation

"O woman with a radiant moonlike face, the curving vine of your eyebrow overwhelms the hearts of young men. It resembles a female snake who even defeats the terrible influence of time itself. The intoxicating nectar flowing from your lips is the only *siddha-mantra* to dispel the fear created by your eyebrow."

Commentary

Kṛṣṇa is employing *vātsyāyana-nyāya*, the logic of Vātsyāyana Ṛṣi, the author of *Kāma-sūtra*. "O Śaśimukhi, although your face is as pleasant as the moon, your curved eyebrows can bewilder young men, just like the fearsome female serpent of time. Your eyebrows generate intense fear, and oh, they look so malicious. But you are Śaśimukhi (moon-face), so do not be angry with young men. No young man can be saved once bitten by the female snake of time. There is no medicine to relieve the burning of this poison. Only a *siddha-mantra*, in the form of the nectar of your lips, can counteract a poisonous bite from the snake of your eyebrow."

The *chanda* of this verse is *puṣpitāgrā*. The *alaṅkāras* are *kalpitopamā* and *rūpaka*.

Verse 13

व्यथयति वृथा मौनं तन्वि प्रपञ्चय पञ्चमं
तरुणि मधुरालापैस्तापं विनोदय दृष्टिभिः ।
सुमुखि विमुखीभावं तावद्विमुञ्च न मुञ्च मां
स्वयमतिशयस्निग्धो मुग्धे प्रियोऽयमुपस्थितः ॥१३॥

vyathayati vṛthā maunaṁ tanvi prapañcaya pañcamaṁ
taruṇi madhurālāpais tāpaṁ vinodaya dṛṣṭibhiḥ
sumukhi vimukhī-bhāvaṁ tāvad vimuñca na muñca māṁ
svayam atiśaya-snigdho mugdhe priyo 'yam upasthitaḥ

Translation

"O slender woman, your futile adherence to silence is torturing me. O youthful one, sing out in the fifth musical mode. Deliver me from this torment with your sweet conversation and compassionate glance. O you whose countenance is comely, do not abandon me – abandon your indifference. O you who are bereft of proper discrimination, your affectionate beloved is present before you."

Commentary

So far, Rādhā has not responded to any of Kṛṣṇa's suggestions. Now he appeals to her with courteous words. "O slender woman, how emaciated you have become. Your silence is gnawing away at you and giving so much pain to me – all for no reason.

"Begin to sing in *pañcama rāga*. Be soft-hearted. In spring, passionate women follow the example of their dearmost beloveds. Your voice is sweeter than that of a cuckoo. Converse sweetly. Make the rain of *rasa* fall upon me by your glance. O young woman, vanquish all my suffering with your merciful glance.

"O pretty one, it is not proper for you to disregard me. Give up your indifference. Abandon your pride. Do not abandon me. O bewildered one, O you who are bereft of proper discrimination, I am your beloved. I am devoted

to you with tender affection. I am here without invitation. Look – I am standing before you with tears in my eyes. Bind me with your affectionate glance."

This verse includes *hariṇī chanda*, *yathāsaṁratna alaṁkāra*, *prasāda guṇa*, *kaiśikī vṛtti*, *vaidarbhī rīti* and *māgadhī gīti*. The hero is *anukūla nāyaka*.

Verse 14

बन्धूकद्युतिबान्धवोऽयमधरः स्निग्धो मधूकच्छवि-
र्गण्डश्चण्डि चकास्ति नीलनलिनश्रीमोचने लोचनम् ।
नासाभ्येति तिलप्रसूनपदवीं कुन्दाभदन्ति प्रिये
प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥१४॥

bandhūka-dyuti-bāndhavo 'yam adharaḥ snigdho madhūka-cchavir
gaṇḍaś caṇḍi cakāsti nīla-nalina-śrī-mocane locanam
nāsābhyeti tila-prasūna-padavīṁ kundābha-danti priye
prāyas tvan-mukha-sevayā vijayate viśvaṁ sa puṣpāyudhaḥ

Translation

"My beloved Caṇḍi, O hot-tempered woman, your enchanting red lips are friends with the lustre of a *bandhūka* flower. Your cool cheeks have assumed the splendour of a *madhūka* flower. Your eyes eclipse the beauty of a blue lotus flower. Your nose is like a sesame flower. Your teeth are as radiant as jasmine blossoms. O beloved, the flower archer Kāmadeva worshipped your face with his five flower arrows and then conquered the entire universe."

Commentary

Kṛṣṇa addresses Rādhā as Caṇḍi (hot-tempered woman) because she is still angry. "My dearest! Five weapons shine upon your lotus face like the weapons of the flower archer, Kāmadeva. O passionate woman, by borrowing flower weapons from you, the highly acclaimed conqueror of the universe, Kāmadeva, dominates the entire creation. After conquering the universe, those weapons repose radiantly upon your face."

The special characteristics of Kāmadeva's five arrows are as follows:

(1) "Your lips are as red as a scarlet mallow flower. They are Kāmadeva's red enthralling arrow (*ākarṣaṇa-bāṇa*)."

(2) "Your cool cheeks have the elegant golden-white lustre of a *madhūka* flower, as if nectar is just about to ooze from within. They are Kāmadeva's honey-coloured arrow of subjugation by enchantment (*vaśīkaraṇa-bāṇa*)."

(3) "Your blue eyes have eclipsed the beauty of blue lotus flowers, after amalgamating within themselves the essence of all beauty. They are Kāmadeva's dark blue intoxicating arrow (*unmādana-bāṇa*)."

(4) "Your nose resembles a sesame flower. This is his melting arrow (*drāvaṇa-bāṇa*)."

(5) "Your teeth are like jasmine flowers. They are Kāmadeva's white draining arrow (*śoṣaṇa-bāṇa*)."

"In this way, Kāmadeva attained your mercy by serving your face with all five weapons. On the strength of that mercy he conquers the entire universe."

This verse features *śārdūla-vikrīḍita chanda* and *utprekṣā alaṅkāra*.

Verse 15

दृशौ तव मदालसे वदनमिन्दुसन्दीपनं
गतिर्जनमनोरमा विजितरम्भमूरुद्वयम् ।
रतिस्तव कलावती रुचिरचित्रलेखे भ्रुवा-
वहो विबुधयौवतं वहसि तन्वि पृथ्वीगता ॥१५॥

dṛśau tava madālase vadanam indu-sandīpanaṁ
gatir jana-manoramā vijita-rambham ūru-dvayam
ratis tava kalāvatī rucira-citra-lekhe bhruvāv
aho vibudha-yauvataṁ vahasi tanvi pṛthvī-gatā

Translation

"O slender woman, how astonishing it is! Although you are present on the surface of this earth, you appear to be one of the magical nymphs of heaven.

The ocean of your large blue eyes is indolent due to ardent passion like Madālasā. Your face is as radiant as the moonlight goddess, Indumatī. You walk like the heavenly goddess Manoramā. Your two thighs have defeated the thighs of the celestial beauty, Rambhā. You are accomplished in the art of lovemaking like Kalāvatī; and your eyebrows are as captivating as those of Citralekhā."

Commentary

"O slender-waisted Rādhikā, although you are situated upon this earth planet, it seems as if all the heavenly goddesses are residing within you. The intoxicating effect of pride in the good fortune of having your lover at your feet has made your eyes become tired.

"Therefore, although you are my woman, your jubilant pride suggests that you keep the celestial angel, Madālasā, in your eyes. Your face is the abode of Indumatī, the consort of Candramā, the moon deity; yet it is even more essential for me than moonlight is for the moon. Candramā's heart fills with jealousy upon seeing your face, because he has no power in comparison with you. The way you walk gives joy to everyone. Therefore the angel Manoramā resides in you. Your thighs defame the trunk of a plantain tree, as if they were the residence of Rambhā. Your movements are embellished with all the seductive arts such as *hāva*, *bhāva*, *vilāsa* and *kilakiñcita*. Therefore you are the abode of the celestial named Kalāvatī. Your eyebrows are so perfect and charming that they appear to have been painted by an artist.

"Although you reside upon the surface of the earth (*pṛthvī*), it seems that you have descended from above to extend the youthful qualities of the celestial goddesses. In other words, your youthfulness is divine."

Therefore, this verse features *pṛthvī chanda* and *kalpitopamā alaṅkāra*.

Verse 16

स प्रीतिं तनुतां हरिः कुवलयापीडेन सार्धं रणे
राधापीनपयोधरस्मरणकृत् कुम्भेन सम्भेदवान् ।
यत्र स्विद्यति मीलति क्षणमपि क्षिप्ते द्विपे तत्क्षणात्
कंसस्यालमभूत्जितं जितमिति व्यामोहकोलाहलः ॥१६॥

sa prītiṁ tanutāṁ hariḥ kuvalayāpīḍena sārdhaṁ raṇe
rādhā-pīna-payodhara-smaraṇa-kṛt-kumbhena sambhedavān
yatra svidyati mīlati kṣaṇam api kṣipte dvipe tat-kṣaṇāt
kaṁsasyālam abhūt jitaṁ jitam iti vyāmoha-kolāhalaḥ

Translation

On seeing the highly protruding cranial globes of the elephant Kuvalayāpīḍa, Bhagavān Śrī Hari remembered the large, round breasts of Śrī Rādhā. He perspired profusely during the fight when the elephant's touch awakened his absorption in *anaṁga-rasa*. The closing of his eyes created a tremendous uproar from the crowd. Sounds of joy and confusion abounded as the supporters of Kaṁsa first cried out, "We have won! We have won!" and then Kṛṣṇa's supporters cried out, "We have won! We have won!" when he killed the elephant. May that Bhagavān Śrī Hari increase the bliss of the entire universe.

Commentary

In this verse Śrī Jayadeva bestows a benediction upon everyone. Kṛṣṇa is so absorbed in glorifying the qualities of his beloved Rādhā that he remembers the happiness of her touch even in an extremely perilous situation. May that Śrī Hari increase your love. When Kṛṣṇa fought with Kaṁsa's elephant, Kuvalayāpīḍa, he saw the elephant's protruding cranial globes and was reminded of Rādhā's large, round breasts. Kṛṣṇa's body manifested transformations (*sāttvika-bhāva*) when touched by the elephant, as if he had been touched by Rādhā. Kṛṣṇa closed his eyes in bliss, overwhelmed by memories of the joy of union with Rādhā. Then the courtiers of Kaṁsa were delighted and exclaimed, "We have

won. Kṛṣṇa has closed his eyes in fear." As soon as Kṛṣṇa heard the tumultuous sound of confused statements, he suppressed his feelings, beat the elephant to the ground and quickly killed him. Suddenly, a great commotion arose amongst the courtiers of the inimical party, "Kṛṣṇa has won? He has won!" This uproar was delightful.

Act Ten has described Kṛṣṇa's agitation on remembering Rādhā. His loss of composure makes him look extraordinarily charming.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Ten of Śrī Gīta-govinda*, entitled* Catura-caturbhuja[7].

[7] In some editions this chapter is entitled *Mugdha-mādhava*.

॥ एकादशः सर्गः ॥

। सानन्दगोविन्दः ।

Act Eleven

— sānanda-govindaḥ —

The Blissful Cowherd Boy

Verse 1

सुचिरमनुनयेन प्रीणयित्वा मृगाक्षीं
गतवति कृतवेशे केशवे कुञ्जशय्याम् ।
रचितरुचिरभूषां दृष्टिमोषे प्रदोषे
स्फुरति निरवसादां कापि राधां जगाद ॥१॥

suciram anunayena prīṇayitvā mṛgākṣīṁ
gatavati kṛtaveśe keśave kuñja-śayyām
racita-rucira-bhūṣāṁ dṛṣṭi-moṣe pradoṣe
sphurati niravasādāṁ kāpi rādhāṁ jagāda

Translation

fter satisfying the doe-eyed Rādhā with humble entreaties for a long time, Kṛṣṇa went away. He dressed himself in enchanting attire and began to wait for her on a bed in the chamber of a forest grove. In the meantime, as visibility became obscured by the arrival of twilight, a *sakhī* spoke to Rādhā, who was decorated in a variety of bewitching ornaments.

Commentary

Kṛṣṇa continued to plead with Rādhā until late into the day. Finally, Rādhā became pleased with him and he confidently set off to prepare a play-bed in the chamber of a *nikuñja*. The doe-eyed Rādhā was shining with joy. When her dejection and despair disappeared without a trace, jubilation pervaded the ecstatic emotions overflowing in her doe-like eyes and her heart began to swell with elation. She covered herself with a blue garment to conceal her movements through the forest and she decorated herself with fascinating ornaments that would also pass unseen by others. To intensify Rādhā's eagerness to meet with Kṛṣṇa, her friend remarked emphatically, "Rādhā! Now do you believe that Madhusūdana adores you or not?"

The word *pradoṣa* indicates that night is falling. At this time, nothing is clearly visible.

The *chanda* of the present verse is *mālinī*.

Scene Twenty

Song 20

The musical mode is *vasanta rāga*. The rhythm is *yati tāla*.

विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम् ।
सम्प्रति मञ्जुलवञ्जुलसीमनि केलिशयनमनुयातम् ॥
मुग्धे मधुमथनमनुगतमनुसर राधिके ॥ध्रुवम् ॥२॥

घनजघनस्तनभारभरे दरमन्थरचरणविहारम् ।
मुखरितमणिमञ्जीरमुपैहि विधेहि मरालनिकारम् ॥मुग्धे० ॥३॥

शृणु रमणीयतरं तरुणीजनमोहनमधुरिपुरावम् ।
कुसुमशरासनशासनवन्दिनि पिकनिकरे भज भावम् ॥मुग्धे० ॥४॥

अनिलतरलकिसलयनिकरेण करेण लतानिकुरम्बम् ।
प्रेरणमिव करभोरु करोति गतिं प्रति मुञ्च विलम्बम् ॥मुग्धे० ॥५॥

स्फुरितमनङ्गतरङ्गवशादिव सूचितहरिपरिरम्भम् ।
पृच्छ मनोहरहारविमलजलधारममुं कुचकुम्भम् ॥मुग्धे० ॥६॥

अधिगतमखिलसखीभिरिदं तव वपुरपि रतिरणसज्जम् ।
चण्डि रणितरसनारवडिण्डिममभिसर सरसमलज्जम् ॥मुग्धे० ॥७॥

स्मरशरसुभगनखेन करेण सखीमवलम्ब्य सलीलम् ।
चल वलयक्वणितैरवबोधय हरिमपि निजगतिशीलम् ॥मुग्धे० ॥८॥

श्रीजयदेवभणितमधरीकृतहारमुदासितरामम् ।
हरिविनिहितमनसामधितिष्ठतु कण्ठतटीमविरामम् ॥मुग्धे० ॥९॥

Verse 2

viracita-cāṭu-vacana-racanaṁ caraṇe racita-praṇipātam
samprati mañjula-vañjula-sīmani keli-śayanam anuyātam

mugdhe! madhu-mathanam anugatam anusara rādhike! (refrain) (1)

Translation

"O guileless one, he who bows down at your feet and humbly supplicates you with words of flattery, is presently reposing upon a play-bed in a bower of flowering vines in the delightful *aśoka* forest. Follow in the footsteps of the destroyer of Madhu and meet with him at once."

Commentary

The *sakhī* said, "Rādhikā, the enemy of Madhu has become completely submissive to you. Go to his side at once. Do not delay. He has humbly appealed to you with endearing words. He has wholeheartedly fallen at your feet. He has prepared to welcome you and now he is sitting upon a bed suitable for amorous love-games within an *aśoka* grove. Follow his footsteps to that place. O bewildered one, how naive you are. You do not even know when to go for a rendezvous with your beloved. Go to him at once and reciprocate with him in every way."

Rādhike – The suffix *ka* sheds light upon Rādhā's state of guileless innocence.

The refrain is "Follow Madhusūdana. Do not delay." Characteristics of the grove, such as *aśoka* trees, have been mentioned because they stimulate emotions.

Verse 3

ghana-jaghana-stana-bhāra-bhare dara-manthara-caraṇa-vihāram
mukharita-maṇi-mañjīram upaihi vidhehi marāla-nikāram
mugdhe!... (2)

Translation

"O Rādhā, you who are burdened with heavy breasts and hips. With your gait that defeats the elegant motion of a royal swan, go to meet Kṛṣṇa. Make an enchanting sound with your jewelled ankle-bells as you walk at a graceful pace."

Commentary

"O Rādhā, your cumbersome hips and large breasts cause you to stoop. Go gently. Your slow, rhythmical motion embarrasses the movement of swans. Be graciously present in the love chamber of charming arbour. Take steps in such a way that the musical sound of your jewelled ankle-bells may arouse the passionate *rasa*.

"O guileless one, place your unsteady feet upon the earth. Defeat the gait of a swan. Go now to the side of Madhusūdana. Do not delay. Make these jewelled ankle-bells resound."

Verse 4

śṛṇu ramaṇīya-taraṁ taruṇī-jana-mohana-madhuripu-rāvam
kusuma-śarāsana-śāsana-vandini pika-nikare bhaja bhāvam
mugdhe!... (3)

Translation

"Listen to the delightful words of the bumblebees that bewilder the hearts of young women. Realize your own moods in the singing of the cuckoos, who propagate the sweet orders of Kandarpa."

Commentary

"*Sakhi*, set off at once. Many auspicious signs have appeared for the sake of your tryst. In spring, the sound of humming bumblebees resounds in all four directions. They are anxious to sing in harmony with the chime of your ankle-bells. Listen to the drone of the bumblebees. This sound bewilders the hearts of attractive young women. As bumblebees are dark, Kṛṣṇa is also dark (*śyāma*). The humming of the bees signals the time for trysting and fills the hearts of young women with auspiciousness. Indeed, whose mind is not swayed by their polite flattering appeals?

"Look! Listen! In this spring month of Madhu the cuckoos call out with a shrill cry in pursuance of the order of Kāmadeva. It is as if they are also the bards of Kāmadeva and their fifth note is proclaiming his order. Combine your moods with those of the cuckoos. Let the order of Kāmadeva be manifest far and wide. With the beating of drums, announce the order of the flower archer. His order is, 'May all sensual young men and women engage in unrestrained enjoyment.'"

Madhuripu-rāvam – The word *madhuripu*, meaning "bumblebee", alludes to Kṛṣṇa.

The cuckoos' stimulating effect (*vibhāva*) has been expressed by the phrase *kusuma-śarāsana-śāsana-vandini*.

Verse 5

anila-tarala-kisalaya-nikareṇa kareṇa latā-nikurambam
preraṇam iva karabhoru karoti gatiṁ prati muñca vilambam
mugdhe!... (4)

Translation

"O you whose lovely thighs resemble the trunk of an elephant! The vines move about restlessly in the breeze as if inciting you to go by gesturing with their freshly sprouted leaves. So don't delay now."

Commentary

The *sakhī* says, "O you whose excellent thighs taper like the trunk of an elephant! As the creepers flutter in the wind, they are beckoning you to go to Śrī Hari with the hands of their leaves. Go at once. All nature is anxious to take you to him. Now do not be late.

"The cool breeze moves so gently and the trembling signals of the new leaves are encouraging you to go. The insentient objects of nature are instructing you as if they were sentient. Therefore the fulfilment of your cherished desire is bound to take place. Your most beloved Kṛṣṇa is deeply attached to you and he is waiting for you on a play-bed in a chamber of *vañjula* creepers. Go swiftly. Make haste. When you walk, the attractive profile of your buttocks slopes like the back of a cupped hand."

Verse 6

sphuritam anaṅga-taraṅga-vaśād iva sūcita-hari-parirambham
pṛccha manohara-hāra-vimala-jala- dhāram amuṁ kuca-kumbham
mugdhe!... (5)

Translation

"Ask these quivering waterpot-like breasts of yours and see. Helplessly trembling under the control of waves of amorous desire, and beautified by immaculate streams in the form of an enchanting necklace, your breasts inform you of Śrī Hari's imminent embrace."

Commentary

The *sakhī* says, "Rādhā, what are you thinking about? Now what more evidence do you need? If you do not believe me, then ask your own breasts, which are just like waterpots bearing the stream of your enchanting necklace. Indeed, what is the cause of their quivering? They are trembling under the control of the waves of Kāmadeva to indicate the imminent embrace of your lover. Śrī Hari will be carried along by the powerful current of *rasa* from your breasts, only to

be immersed in the ocean of *prema*. They are full of intense hankering for the touch of Śrī Hari's lotus hands. The immaculate, enchanting necklace upon the auspicious pitchers of your breasts is like a stream of pure and sparkling water. This stream is full of waves; an indication that you will attain your beloved. Erotic desire makes your breasts quiver and thus they have become an omen of auspiciousness. Do not think this *kāma* is a curse and delay even more. Go quickly."

Verse 7

adhigatam akhila-sakhībhir idaṁ tava vapur api rati-raṇa-sajjam
caṇḍi raṇita-rasanā-rava-ḍiṇḍimam abhisara sarasam alajjam
mugdhe!... (6)

Translation

"O you who are so skilled in the battle of lovemaking! O passionate woman, your *sakhīs* know well that your body is beautifully equipped for the purpose of a love-battle. So abandon your shyness. With the utmost enthusiasm, go for your rendezvous with the captivating sound of your jewelled girdle resounding like the beating of a war-drum."

Commentary

The *sakhī* says to Rādhā, "Now why have you become proud? Your desire has already transcended all limitations, so why hesitate? Why be ashamed to go and meet with Kṛṣṇa? We are all your intimate friends. Certainly no one else is here but us. Why become angry for no reason? All your *sakhīs* know well that your body is ready for a love-battle. It is decorated with ornaments and every substance required for engagement in sensual combat. After becoming a beautiful female warrior, you are now ready. As various instruments resound at the time of marching out to war, the bells attached to your waist-belt will chime when you set off for this love-battle. Declare war! Abandon all shame and flow

along in the current of *rasa* as you journey with ever-increasing attachment to meet Śrī Hari. Go, Caṇḍi! O passionate woman, face the direction of the meeting place."

Caṇḍī, or "belligerent woman", is an appropriate address for Rādhā when she is ready to fight.

Verse 8

smara-śara-subhaga-nakhena kareṇa sakhīm avalambya sa-līlam
cala valaya-kvaṇitair avabodhaya harim api nija-gati-śīlam
mugdhe!... (7)

Translation

"The attractive fingernails of your lotus hand are five arrows of Kāmadeva, fit to be employed in the battle of lovemaking. Use them to take support from your *sakhī* and gracefully go. Śrī Hari's character is highly acclaimed. Make him aware of your arrival by the jingle of your bracelets."

Commentary

The *sakhī* says to Rādhā, "O fortunate one, the nails of your soft, charming hands are Kāmadeva's five flower arrows. Catch the hand of your *sakhī* with these hands and gracefully be on your way, ornamented with many pronounced ecstatic emotions such as *hāva-bhāva*. Your enchanting nails are as piercing as the arrows of passionate desire. They are your weapons in this love-battle. Kṛṣṇa is under the control of Kāmadeva and he is waiting just for you. As a warrior first informs his adversary that he is on the warpath, you should also make Kṛṣṇa aware of your arrival by the tinkle of your bangles. He is occupied in preparing himself. He wants to fulfil the hankering of his heart. Inform him that you are ready and determined for a love-battle."

Verse 9

śrī-jayadeva-bhaṇitam adharīkṛta-hāram udāsita-rāmam
hari-vinihita-manasām adhitiṣṭhatu kaṇṭha-taṭīm avirāmam
mugdhe!... (8)

Translation

This song of Śrī Jayadeva eclipses the beauty of an elegant necklace. It makes the most bewitchingly attractive woman become apathetic. May it perpetually grace the throats of those devotees who have completely offered their hearts to Kṛṣṇa.

Commentary

This song of Śrī Jayadeva Gosvāmī defames necklaces strung from pearls and other precious jewels and casts them far away. It deflates the enthusiasm of beautiful young women. May it always beautify the throats of the devotees of Bhagavān. Vaiṣṇavas such as Parāśara, whose hearts are attached to Bhagavān, will not wear necklaces of jewels. Instead, they will wear this necklace narrated by Jayadeva.

They will also embrace this song instead of embracing beautiful women. Necklaces and beautiful women adorn the bosom of those who are attached to the endless chain of birth and death; and even then, not in all conditions; only during the period of youthfulness. May this song adorn the throats of the devotees of Bhagavān under all circumstances because it is about Śrī Hari.

This twentieth song of *Śrī Gīta-govinda* is entitled *Śrī Hari-tālarāji-jaladhara-vilāsita*. The *rasa* herein is *vipralambha-śṛṅgāra*. The hero is *uttama nāyaka*.

Verse 10

सा मां द्रक्ष्यति वक्ष्यति स्मरकथां प्रत्यङ्गमालिङ्गनैः
प्रीतिं यास्यति रंस्यते सखि समागत्येति चिन्ताकुलः ।
स त्वां पश्यति वेपते पुलकयत्यानन्दति स्विद्यति
प्रत्युद्गच्छति मूर्च्छति स्थिरतमःपुञ्जे निकुञ्जे प्रियः ॥१०॥

sā māṁ drakṣyati vakṣyati smara-kathāṁ praty-aṅgam āliṅganaiḥ
prītiṁ yāsyati raṁsyate sakhi samāgatyeti cintākulaḥ
sa tvāṁ paśyati vepate pulakayaty ānandati svidyati
praty-udgacchati mūrcchati sthira-tamaḥ-puñje nikuñje priyaḥ

Translation

"*Sakhi*, your most beloved Kṛṣṇa is enveloped in the dense darkness of a secluded bower, anxiously thinking, 'When Rādhā comes, she will look upon me with affectionate eyes. She will speak words full of *rasa*, revealing her amorous desires. She will be delighted to embrace each of my limbs and enjoy union with me.' In this way, he feels as if he is already seeing you directly. His body is trembling from absorption in these feelings. His hair stands on end, he perspires profusely and he is blooming with unlimited joy. When he thinks that you have come, he stands up to meet you and faints in euphoria."

Commentary

The *sakhī* says, "O Rādhā, Śrī Hari behaves strangely as he sits in the dense darkness of the forest grove. His peculiar activities are symptomatic of his escalating thirst for you. When he anxiously remembers you, his emotions overflow into sensual behaviour. He revels in the thought that 'Rādhā will see me. She will serve me the sweet, intoxicating wine of her *rasa*-laden, impassioned words. She will become overjoyed by embracing every one of my limbs. Then she will be eager for love-games with me.'

"In this way, Kṛṣṇa becomes exuberant as his heart swells with many desires and expectations. When he sees you in his meditation, he suddenly trembles

and thrills with horripilation. He begins to feel the *rasa* of union with you in his imagination. As your amorous play gradually progresses, he becomes drenched in perspiration. He sees you in the dream of his ecstatic mood and stands up. Then, when he realizes that he is not actually seeing you, he becomes unconscious."

This verse features *śārdūla-vikrīḍita chanda* and *dīpaka alaṅkāra*. The eight *sāttvika-bhāvas* are divided as follows:

(1) Becoming stunned (*stambha*) and fading complexion (*vaivarṇya*) – After his anxiety and sensual behaviour, he sees Rādhā coming from far away in the dense darkness and his bodily complexion fades as he becomes stunned.

(2) Trembling (*vepathu*) and the standing of hairs (*romāñca*) – When he dreams about Rādhā's method of intensifying *kāma-keli* through her erotic conversation, he shudders and horripilates.

(3) Tears (*aśrū*) and perspiration (*sveda*) – In his imagination, he feels the rapture of Rādhā embracing every one of his limbs and, in the gradual progress of their lovemaking, he becomes saturated with perspiration.

(4) Faltering of the voice (*svara-bhaṅga*) and devastation (*pralaya*) – He cannot call Rādhā's name when his voice falters in the joy of uniting with her, and he is devastated when he realizes that he is bereft of her association.

Verse 11

अक्ष्णोर्निक्षिपदञ्जनं श्रवणयोस्तापिच्छगुच्छावलीं
मूर्ध्नि श्यामसरोजदाम कुचयोः कस्तूरिकापत्रकम् ।
धूर्तानामभिसारसत्वरहृदां विष्वङ् निकुञ्जे सखि
ध्वान्तं नीलनिचोलचारु सुदृशां प्रत्यङ्गमालिङ्गति ॥११॥

akṣṇor nikṣipad añjanaṁ śravaṇayos tāpiccha-gucchāvalīṁ
mūrdhni śyāma-saroja-dāma kucayoḥ kastūrikā-patrakam
dhūrtānām abhisāra-satvara-hṛdāṁ viṣvaṅ nikuñje sakhi
dhvāntaṁ nīla-nicola-cāru sudṛśāṁ praty-aṅgam āliṅgati

Translation

"*Sakhi*, look. The darkness surrounding the secluded grove is the black cosmetic eye-liner of beautiful-eyed passionate women who are eager to meet with their deceitful lovers. It becomes the clusters of *tamāla* leaves on their ears, the garlands of dark blue lotus flowers on their heads and the pictures painted in musk on their pitcher-like breasts. See how the darkness embraces all their limbs and covers them even more pleasantly than a dark blue garment."

Commentary

The *sakhī* says, "O Rādhā, Śyāma is sitting in a dense arbour where the darkness seems to be an amalgamation of all the darkness in the universe. How eager and anxious he is to meet you. Now do not delay. No one can understand the movements of *abhisārikā* heroines in the night because they wear the best deep blue garments. The darkness of night is their dear friend because it is also deep blue. It embraces them on all sides and arouses their eagerness to make love with their deceitful paramours in secluded forest bowers. Darkness itself is their black cosmetic eye-liner and it also plays the role of their dark blue peacock feather and *tamāla* leaf ear-ornaments. Darkness is the garland of blue lotus flowers on their hearts and the pictures painted in liquid musk on their breasts.

"The deep blue darkness is also embracing every one of your limbs and

offering these ornaments and decorations to you. Therefore, suitably attired for your tryst, set off into the dense darkness and do not be late. In every bower, the whole environment is favourable for the secret rendezvous of shrewd lovers who are expert in relishing *rasa*. This night is like a blue garment covering every limb in its endless expansion.

"Go! Be on your way! You should arrive there before another rival heroine does. At this time, there is no need for you to put eye-liner on your eyes, earrings on your ears, garlands on your neck, musk paintings on your breasts or anything else. Just go at once."

Verse 12

काश्मीरगौरवपुषामभिसारिकाणा-
माबद्धरेखमभितो रुचिमञ्जरीभिः ।
एतत्तमालदलनीलतमं तमिस्रं
तत्प्रेमहेमनिकषोपलतां तनोति ॥१२॥

kāśmīra-gaura-vapuṣām abhisārikāṇām
ābaddha-rekham abhito ruci-mañjarībhiḥ
etat tamāla-dala-nīla-tamaṁ tamisraṁ
tat-prema-hema-nikaṣopalatāṁ tanoti

Translation

"The shimmering lustre of trysting heroines with fair saffron-complexioned bodies is the gold of love. That gold marks the testing stone of impenetrable darkness, which expands everywhere like the darkest leaves of the *tamāla* tree."

Commentary

The *sakhī* says, "My dear friend, for trysting heroines whose bodies are as lustrous as saffron, this darkness, deep blue as a *tamāla* leaf, is the testing stone for the gold of love. The darkness is marked everywhere with the lines of their shimmering golden lustre.

"The darkness is a testing stone who presents himself to examine the gold of these young women's love. The quality of gold is tested on such a stone. The gold leaves a mark on the stone but the colour of the stone does not show up on the gold. However, when you enter this dense darkness, golden-limbed Rādhā, the testing stone will make a dark blue mark upon the strip of gold. Now go to the meeting place as quickly as possible."

This verse features *upamā alaṅkāra* and *vasanta-tilakā chanda*.

Scene Twenty-one

Verse 13

हारावलीतरलकाञ्चनकाञ्चिदाम-
मञ्जीरकङ्कणमणिद्युतिदीपितस्य ।
द्वारे निकुञ्जनिलयस्य हरिं विलोक्य
व्रीडावतीमथ सखीमियमित्युवाच ॥१३॥

hārāvalī-tarala-kāñcana-kāñci-dāma-
mañjīra-kaṅkaṇa-maṇi-dyuti-dīpitasya
dvāre nikuñja-nilayasya hariṁ vilokya
vrīḍāvatīm atha sakhīm iyam ity uvāca

Translation

The forest bower became illuminated by the lustre of her golden waist-belt, earrings, the gems set in her bracelets and the jewel situated splendidly in the middle of her necklace. As Rādhā stood in the doorway of the love chamber, she saw Śrī Hari and became shy. Then a friend began to speak to her.

Commentary

After being encouraged by her *sakhī*, Rādhā arrives at the forest pavilion. She is somewhat shy, but when she sees Śrī Hari is already there, she becomes even more bashful. The doorway of the *nikuñja* is lit up by the radiance of her ornaments, her pearl necklace, gold waist-belt, topaz and jewelled earrings. She can see Kṛṣṇa waiting for her by the light of these ornaments and as soon as she sees him, she is overwhelmed with embarrassment. It is appropriate for passionate young women to employ shyness as a means of creating an abundance of *kāma* on the occasion of their first union. Now the *sakhī* is obliging Rādhā to step forward from the doorway into the love chamber.

The *chanda* of this verse is *vasanta-tilakā*.

Śong 21

The musical mode is *varāḍī rāga*. The rhythm is *rūpaka tāla*.

मञ्जुतरकुञ्जतलकेलिसदने ।
विलस रतिरभसहसितवदने ॥
प्रविश राधे माधवसमीपमिह ॥ध्रुवम्॥१४॥

नवभवदशोकदलशयनसारे ।
विलस कुचकलशतरलहारे ॥प्रविश० ॥१५॥

कुसुमचयरचितशुचिवासगेहे ।
विलस कुसुमसुकुमारदेहे ॥प्रविश० ॥१६॥

चलमलयवनपवनसुरभिशीते ।
विलस रतिवलितललितगीते ॥प्रविश० ॥१७॥

[मृदुचलमलयपवनसुरभिशीते ।
विलस मदनशरनिकरभीते ॥]प्रविश० ॥१७॥

विततबहुवल्लिनवपल्लवघने ।
विलस चिरमलसपीनजघने ॥प्रविश० ॥१८॥

मधुमुदितमधुपकुलकलितरावे ।
विलस मदनरससरसभावे ॥प्रविश० ॥१९॥

मधुरतरपिकनिकरनिनदमुखरे ।
विलस दशनरुचिरुचिरशिखरे ॥प्रविश० ॥२०॥

विहितपद्मावतीसुखसमाजे ।
कुरु मुरारे मङ्गलशतानि ॥
भणति जयदेवकविराजराजे ॥प्रविश० ॥२१॥

Verse 14

mañjutara-kuñja-tala-keli-sadane
vilasa rati-rabhasa-hasita-vadane

praviśa rādhe! mādhava-samīpam iha (refrain) (1)

Translation

"O Rādhā, your face is blooming with excessive *rasa* due to your eagerness for lovemaking. Enter the pastime chamber of this enchanting bower. Go to Mādhava and enjoy with him."

Commentary

The *sakhī* tells Rādhā, "Your face expresses delight due to enthusiasm for love-play. Now you are smiling and jubilant in the agitation of *prema*. A pastime chamber has been made in the middle of this charming thicket. Please go inside. Kindly approach Mādhava and make love with him."

Verse 15

nava-bhavad-aśoka-dala-śayana-sāre
vilasa kuca-kalaśa-tarala-hāre
praviśa rādhe!... (2)

Translation

"Your necklace trembles upon quivering pitcher-like breasts, indicating an imminent sensual encounter with your beloved. Enter and take your place upon the bed of newly sprouted *aśoka* leaves. Approach Mādhava and enjoy with him."

Commentary

"The restless necklace of pearls upon your bosom hints that you are also restless for union. This bed of fresh *aśoka* leaves has been made especially for you. Go! Revel in the pleasure of union upon this elegantly decorated bed."

Verse 16

kusuma-caya-racita-śuci-vāsa-gehe
vilasa kusuma-sukumāra-dehe
praviśa rādhe!... (3)

Translation

"Your tender young body is even more captivating than a flower. Enter the pure pastime chamber, which is adorned with many flowers. Approach Mādhava and revel in pleasure with him."

Commentary

"Your body is even softer than flower blossoms and this entire pastime pavilion is made from collected flowers that sparkle brilliantly. Therefore enter this pure chamber of flowers and experience rapture with Śrī Kṛṣṇa. Go! Enter without fear because these are your own quarters."

Verse 17

cala-malaya-vana-pavana-surabhi-śīte
vilasa rati-valita-lalita-gīte
(mṛdu-cala-malaya-pavana-surabhi-śīte
vilasa madana-śara-nikara-bhīte)
praviśa rādhe!... (4)

Translation

"O Rādhā, you are afraid of the arrows of Cupid, and you are singing a wanton song about the *rasa* of lovemaking. Enter the pastime pavilion of flowering vines, which is cool and fragrant with the gentle and restless movements of the Malaya breeze. Approach Mādhava and delight in amorous pleasure with him."

Commentary

The *sakhī* encourages Rādhā, "You are intimidated by the arrows of Kāmadeva, so take shelter in this love chamber that is attended by the south wind from Malaya Mountain. The soft touch of the breeze makes the grove of blossoming creepers even more refreshing and aromatic. Go into this temple of *prema* and enjoy pastimes with Kṛṣṇa. The moment has come to express your inner ecstasy with the voice of your prana. Sing! Sing out the madly passionate song of love."

Verse 18

vitata-bahu-valli-nava-pallava-ghane
vilasa ciram alasa-pīna-jaghane
praviśa rādhe!... (5)

Translation

"Your movements are slowed down by the heavy burden of your buxom hips. Enter into this secluded pastime-bower, which is densely covered with the new leaves of its flourishing vines. Approach Mādhava and relish pastimes with him."

Commentary

"Your hips move slowly because they are so broad. And this *nikuñja* has also expanded into a mass of flourishing vines. Its density has increased with the addition of newly sprouted leaves. Therefore, go inside and revel in pleasure with your most beloved Śrī Kṛṣṇa for a long time because no one will be able to see you."

Verse 19

madhu-mudita-madhupa-kula-kalita-rāve
vilasa madana-rasa-sarasa-bhāve
praviśa rādhe!... (6)

Translation

"You feel an ever-increasing thirst for the erotic mellow. Enter this flower chamber. It resounds with the humming of bumblebees maddened from drinking honey. Approach Mādhava and enjoy pastimes with him."

Commentary

"You have been surcharged with sensuality by Kāmadeva. Intoxicated bumblebees attain the greatest happiness during the spring season. They hum in bliss as they taste the *rasa* of the flowers in this grove. You should also enter and taste *prema-rasa*. This is a place of immense joy. It is the auspicious gate to intimate loving union. Go inside. Rādhā, just enter the grove!"

Verse 20

madhuratara-pika-nikara-ninada-mukhare
vilasa daśana-ruci-rucira-śikhare
praviśa rādhe!... (7)

Translation

"O Rādhā, your teeth are like rubies or fully ripened pomegranate seeds. Enter this pavilion of flowering vines. It resounds with the sweet cooing of a flock of cuckoos. Go close to Mādhava and enjoy with him."

Commentary

The *sakhī* urges, "O Rādhā, your teeth sparkle with the lustre of ruby-like jewels (*śikhara*). This *nikuñja* already resounds with the sweet low tone of warbling

cuckoos. Accompany them as you revel to your heart's content with Śrī Kṛṣṇa. No one will hear you."

Verse 21

vihita-padmāvatī-sukha-samāje
kuru murāre maṅgala-śatāni
bhaṇati jayadeva-kavirāja-rāje
praviśa rādhe!... (8)

Translation

The emperor of all poets, Śrī Jayadeva, has composed this song to gladden Rādhā's heart in a variety of ways. O enemy of Mura, may you confer unlimited auspiciousness upon the entire world.

Commentary

Offering his poem at the lotus feet of Kṛṣṇa, Śrī Jayadeva says, "O Murāri, on hearing this song by the emperor of poets, may you bestow auspiciousness upon everyone in thousands of ways."

Apart from being the name of Śrī Jayadeva's wife, Padmāvatī is also a name for the original goddess of fortune, Śrī Rādhā. Jayadeva is the best amongst the kings of poetry and he is a worshipper of Padmāvatī. He humbly prays to Śrī Hari, "O Murāri, I have established Padmāvatī within the inner palace. Therefore this poetry is for your happiness. May you be delighted and confer auspiciousness upon us hundreds of times over."

Alternatively, Śrī Jayadeva personally appeals to Rādhā, "O Padmāvatī, he who is the complete wealth of Lakṣmī is joyfully present today within the pastime grove. May you confer hundreds of types of auspiciousness upon that Murāri. His only auspiciousness lies in making love with you."

Verse 22

त्वां चित्तेन चिरं वहन्नयमतिश्रान्तो भृशं तापितः
कन्दर्पेण च पातुमिच्छति सुधासम्बाधबिम्बाधरम् ।
अस्याङ्कं तदलङ्कुरु क्षणमिह भ्रूक्षेपलक्ष्मीलव-
क्रीते दास इवोपसेवितपदाम्भोजे कुतः सम्भ्रमः ॥ २२ ॥

tvāṁ cittena ciraṁ vahann ayam ati-śrānto bhṛśaṁ tāpitaḥ
kandarpeṇa ca pātum icchati sudhā-sambādha-bimbādharam
asyāṅkaṁ tad alaṅkuru kṣaṇam iha bhrū-kṣepa-lakṣmī-lava-
krīte dāsa ivopasevita-padāmbhoje kutaḥ sambhramaḥ

Translation

"O ravishing beauty, Śrī Kṛṣṇa is present before you. He is exhausted from holding you in the core of his heart for a long time while burning in the heat of amorous desire. He ardently longs to drink the sweet nectar of your *bimba*-fruit lips. Go and adorn the chest of your eager lover. He is ever grateful to receive the vast opulence of your sidelong glance, even for a fraction of a second. Like a purchased slave, he has become the servant of your lotus feet merely for the price of your sidelong glance. So why are you hesitating? Why are you embarrassed?"

Commentary

The *sakhī* tells Rādhā, "Śrī Hari is depleted from holding you in his heart for such a long time. He is scorched from deep within. Kāmadeva has tormented him severely. He aspires to drink the sweetness of your red *bimba*-fruit lips, which are full of nectarean *rasa*. Therefore, my dear one, become the lustre of your hankering lover's limbs! You have purchased him simply by casting your glance upon him for just a second. Now completely decorate the body of your foot-servant, Śrī Kṛṣṇa. Without inhibition, adorn his chest at once. Why are you shy? Why deliberate any further? Why hesitate?"

This verse features *rūpaka* and *utprekṣā alaṅkāras*. The *chanda* is *śārdūla-vikrīḍita*.

Verse 23

सा ससाध्वससानन्दं
गोविन्दे लोललोचना ।
सिञ्जानमञ्जुमञ्जीरं
प्रविवेश निवेशनम् ॥ २३ ॥

sā sa-sādhvasa-sānandaṁ
govinde lola-locanā
siñjāna-mañju-mañjīraṁ
praviveśa niveśanam

Translation

Śrī Rādhā's heart was full of ambition as she glanced at Govinda with her restless eyes. Her jewelled ankle-bells tinkled alluringly as she began to enter the chamber of the secluded forest bower.

Commentary

Rādhā was feeling nervous and elated at the same time. She looked around and glanced towards the hopeful Kṛṣṇa. Her ankle-bells tinkled as she entered the forest bower on the advice of her friend. The bower was a perfect place for amorous love-games. When she glanced at Kṛṣṇa, she felt as if he were holding her in his every limb.

Scene Twenty-two

Song 22

The musical mode is *varāḍī rāga*. The rhythm is *yati tāla*.

There is a woman with attractive hair. She wears bangles on her wrists and bunches of flowers upon her ears. When she shyly takes up a yak-tail whisk and fans her beloved as she delights in amusement with him, her song is called *varāḍī rāga*.

राधावदनविलोकनविकसितविविधविकारविभङ्गम् ।
जलनिधिमिव विधुमण्डलदर्शनतरलिततुङ्गतरङ्गम् ॥
हरिमेकरसं चिरमभिलषितविलासं
सा ददर्श गुरुहर्षवशंवदवदनमनङ्गविकासम् ॥ध्रुवम् ॥ २४ ॥

हारममलतरतारमुरसि दधतं परिलम्ब्य विदूरम् ।
स्फुटतरफेनकदम्बकरम्बितमिव यमुनाजलपूरम् ॥हरि० ॥ २५ ॥

श्यामलमृदुलकलेवरमण्डलमधिगतगौरदुकूलम् ।
नीलनलिनमिव पीतपरागपटलभरवलयितमूलम् ॥हरि० ॥ २६ ॥

तरलदृगञ्चलचलनमनोहरवदनजनितरतिरागम् ।
स्फुटकमलोदरखेलितखञ्जनयुगमिव शरदि तडागम् ॥हरि० ॥ २७ ॥

वदनकमलपरिशीलनमिलितमिहिरसमकुण्डलशोभम् ।
स्मितरुचिकुसुमसमुल्लसिताधरपल्लवकृतरतिलोभम् ॥हरि० ॥ २८ ॥

शशिकिरणच्छुरितोदरजलधरसुन्दरसकुसुमकेशम् ।
तिमिरोदितविधुमण्डलनिर्मलमलयजतिलकनिवेशम् ॥हरि० ॥ २९ ॥

विपुलपुलकभरदन्तुरितं रतिकेलिकलाभिरधीरम् ।
मणिगणकिरणसमूहसमुज्ज्वलभूषणसुभगशरीरम् ॥हरि० ॥ ३० ॥

श्रीजयदेवभणितविभवद्विगुणीकृतभूषणभारम् ।
प्रणमत हृदि विनिधाय हरिं सुचिरं सुकृतोदयसारम् ॥हरि० ॥ ३१ ॥

Verse 24

rādhā-vadana-vilokana-vikasita-vividha-vikāra-vibhaṅgam
jala-nidhim iva vidhu-maṇḍala-darśana-taralita-tuṅga-taraṅgam

harim eka-rasaṁ ciram abhilaṣita-vilāsaṁ
sā dadarśa guru-harṣa-vaśaṁvada-vadanam anaṅga-vikāsam
(refrain) (1)

Translation

Rādhā is the exclusive object of Kṛṣṇa's ever-increasing attachment. He has cherished the desire to enjoy amorous pastimes with her for a long time. He blooms with jubilation on beholding her face and he thrills with various ecstatic transformations of passionate love. Rādhā saw how Kṛṣṇa, the ocean of erotic mellows, was manifesting amatory attachment through his suggestive expressions and posture, just as the ocean becomes turbulent with high waves upon seeing the orb of the full moon.

Commentary

In the flower pavilion, Rādhā beheld Kṛṣṇa with excessive affection. She saw his unique and manifold virtues. All of Kṛṣṇa's specialities are related to Rādhā. Śrī Hari is referred to as *eka-rasa*. The purport is that one *rasa*, the amorous mellow (*śṛṅgāra*), has made itself prominent and that Kṛṣṇa is brimming with many aspects of that one *rasa*.

Ever-fresh attachment for Rādhā is surging within him because he has cherished the desire to enjoy intimate pastimes with her for such a long time. Rādhā's presence in the pastime bower is the all in all of his life. Kṛṣṇa was overwhelmed with happiness simply by seeing her. He broke out into many *sāttvika* transformations such as trembling and horripilation.

On seeing Rādhā's face, which appeared to be the abode of Kāmadeva, Kṛṣṇa's face lit up with jubilation. He wanted to fulfil his desire for union. Rādhā's face is the full moon, upon seeing which the Kṛṣṇa-ocean becomes turbulent and heaves with towering waves. Rādhā noticed that as soon as Kṛṣṇa saw her, he began to manifest many kinds of amatory emotions.

Verse 25

hāram amalatara-tāram urasi dadhataṁ parilambya vidūram
sphuṭatara-phena-kadamba-karambitam iva yamunā-jala-pūram
harim eka-rasaṁ... (2)

Translation

Śrī Hari has adorned his perfectly smooth chest with a necklace of bright pearls that repeatedly embrace his heart. It seems as if the water of the River Yamunā is carrying clusters of conspicuous foam.

Commentary

In this verse Kṛṣṇa is compared to the broad current of the River Yamunā. An auspicious necklace of pearls that hangs down to his knees repeatedly embraces his dark blue chest. It gives the impression that the dark blue water of the Yamunā has mixed with white foam and is directly manifesting there. It is also implied that the *sāttvika-bhāva* of profuse perspiration is clearly visible on Kṛṣṇa's body.

Verse 26

śyāmala-mṛdula-kalevara-maṇḍalam adhigata-gaura-dukūlam
nīla-nalinam iva pīta-parāga-paṭala-bhara-valayita-mūlam
harim eka-rasaṁ... (3)

Translation

Śrī Hari has put a yellow garment on his soft and lustrous dark body. It seems as if a blue lotus flower has become drenched by its anther of golden pollen.

Commentary

Śrī Hari has draped a yellow shawl over his dark blue transcendental body. Thus his body resembles a blue lotus flower, ornately covered by its own

yellow pollen. This also indicates that Rādhā's golden limbs will be even more beautiful upon Kṛṣṇa's dark blue chest. In this way, Kṛṣṇa's yellow shawl heralds the awaited *viparīta-rati*.

Verse 27

tarala-dṛg-añcala-calana-manohara-vadana-janita-rati-rāgam
sphuṭa-kamalodara-khelita-khañjana-yugam iva śaradi taḍāgam
harim eka-rasam... (4)

Translation

Kṛṣṇa's enchanting face is as beautiful as a fully blossomed blue lotus flower in the pure water of a lake during autumn. The expressive sidelong glances of his restless eyes, which appear to be the sporting of a wagtail bird upon a lotus, are inflaming Rādhā's obsession for sensuality.

Commentary

When Rādhā entered the chamber, Kṛṣṇa's eyes became restless. When she saw his charming face with its mild smile, the desire to engage in amorous pastimes awakened in her heart. Kṛṣṇa's smiling face resembled a fully blossomed autumnal lotus flower upon which sported the two wagtail birds of his restless eyes. On beholding Rādhā, Kṛṣṇa became motionless. Therefore he has been compared to an autumnal lake.

In this verse the restlessness of his eyes reveals his thirst for lovemaking. The casting of his sidelong glance arouses Rādhā's passion. The word *kamalodara* also alludes to a specific coital position called *padmāsana*. His enchanting face awakens the desire for such union in young women.

Verse 28

vadana-kamala-pariśīlana-milita-mihira-sama-kuṇḍala-śobham
smita-ruci-kusuma-samullasitādhara-pallava-kṛta-rati-lobham
harim eka-rasaṁ... (5)

Translation

Red as the morning sun, the beauty of Kṛṣṇa's jewelled ear ornaments is rising to touch the beauty of his lotus face. Shining with the lustre of his radiant smile, his quivering flower-bud lips are arousing Rādhā's greed for amorous pastimes.

Commentary

The ornaments decorating Kṛṣṇa's ears seem to be two rising suns meeting on his cheeks to attain the touch of his blooming lotus face. Sunlight is a reminder that the time for loving pastimes must come to an end. Kṛṣṇa's gentle smile enhances the radiance of his face. His flower-bud lips, eager to kiss the lips of Rādhā, express his thirst for union. As Rādhā beholds Kṛṣṇa's lotus face, which is the ornament of the essence of beauty, the desire for amorous love also rises in her heart.

Verse 29

śaśi-kiraṇa-cchuritodara-jaladhara-sundara-sakusuma-keśam
timirodita-vidhu-maṇḍala-nirmala-malayaja-tilaka-niveśam
harim eka-rasaṁ... (6)

Translation

Decorated with flowers and illuminated by the rays of the moon, Kṛṣṇa's locks of hair seem to be a row of fresh rainclouds. The splendour of the sandalwood paste *tilaka* on his forehead gives the impression that the full moon has risen amidst the darkness of the unblemished sky.

Commentary

Kṛṣṇa's beautiful curling locks are adorned with radiant, fully blossomed flowers. Their splendour gives the impression that the moon is hidden amongstst a mass of dark clouds. Alternatively, the rays of the moon are pervading his dark tresses. Another interpretation suggests that the moon is rising in the midst of the clouds. Clusters of flowers are clearly visible where the moon shines in between small clouds. And wherever the moonshine is not visible, the clouds turn into lampblack.

The *tilaka* of Malaya sandalwood paste on Kṛṣṇa's dark forehead looks like the full moon risen in the midst of the dark sky. The presence of Rādhā makes Kṛṣṇa's clothing and ornaments become golden. Now Rādhā is looking at that golden Śyāmasundara.

Verse 30

vipula-pulaka-bhara-danturitaṁ rati-keli-kalābhir adhīram
maṇi-gaṇa-kiraṇa-samūha-samujjvala-bhūṣaṇa-subhaga-śarīram
harim eka-rasaṁ... (7)

Translation

Rādhā's glance makes Kṛṣṇa's body thrill with severe horripilation. His mind is unsteady as many subjects concerning sensual love awaken therein. Illuminated by the rays of his jewels, his splendid form has assumed an exceedingly captivating aura.

Commentary

Rādhā notices that all the hairs on Kṛṣṇa's body are standing on end. She is astonished to see the wonderful way his skin-pores become erect with pleasure. He is extraordinarily agitated by the expectation of engaging in love-games. On meeting Rādhā, Kṛṣṇa's excitement mounts, along with his absorption in thoughts of kissing and other activities suitable in a performance of the erotic arts. Rādhā is beholding the aura of Kṛṣṇa's wonderful body, enhanced by the lustre of his sparkling jewellery.

Verse 31

śrī-jayadeva-bhaṇita-vibhava-dviguṇīkṛta-bhūṣaṇa-bhāram
praṇamata hṛdi vinidhāya hariṁ suciraṁ sukṛtodaya-sāram
harim eka-rasaṁ... (8)

Translation

The splendour of the multitude of Kṛṣṇa's ornaments has been doubled by the variety of ornamental expressions composed by Śrī Jayadeva. O tasteful devotees! Kṛṣṇa is the fruit of all your pious activities. With great care, may you hold him within your heart and offer obeisances to him.

Commentary

To conclude, Śrī Jayadeva says, "O you who are engaged in devotional service, the poetry of the crest-jewel of bards, Śrī Jayadeva, has doubled the beauty of Kṛṣṇa's ornaments."

Alternatively, "This narration of Kṛṣṇa's influence is adorned with double *alaṅkāras*, or ambiguous literary embellishments. Kṛṣṇa's appearance is the embodiment of all your pious activities accumulated over a vast period of time. Hold him within your heart and offer obeisances to him."

Such a captivating appearance of Kṛṣṇa arises within one's heart as a result of immense piety. When Kṛṣṇa unites with Rādhā, his attributes are doubled by the doubled quantity of ornaments and also by the influence of their meeting.

"May that very Kṛṣṇa, upon whom Śrī Rādhā stares incessantly, be graciously present within your heart for eternal time."

This twenty-second song of *Śrī Gīta-govinda* is entitled *Sānanda-govinda-rāga śreṇi-kusumābharaṇa.*

Verse 32

अतिक्रम्यापाङ्गं श्रवणपथपर्यन्तगमन-
प्रयासेनेवाक्ष्णोस्तरलतरतारं पतितयोः ।
तदानीं राधायाः प्रियतमसमालोकसमये
पपात स्वेदाम्बुप्रकर इव हर्षाश्रुनिकरः ॥ ३२ ॥

atikramyāpāṅgaṁ śravaṇa-patha-paryanta-gamana-
prayāsenevākṣṇos taralatara-tāraṁ patitayoḥ
tadānīṁ rādhāyāḥ priyatama-samāloka-samaye
papāta svedāmbu-prakara iva harṣāśru-nikaraḥ

Translation

Within moments of meeting her beloved, Rādhā's unsatiated eyes tried to pass beyond their corners and reach around to her ears. Her inner jubilation became restless and overflowed in the form of tears of joy, as if it were perspiration arising from the exertion of her eyes.

Commentary

After feeling the pain of separation for such a long time, when Rādhā finally met with Kṛṣṇa, her jubilation could not remain still, so it began to overflow from her eyes. Her extraordinarily large eyes seemed to be dripping with perspiration from relishing the taste of love-play.

Alternatively, her eyes tried to surpass the position of a sidelong glance and arrive at her ears. It was as if the perspiration, arising from the hard endeavour of her eyes, had begun to flow like a stream of water in the form of tears of joy. Rādhā's eyes were also excessively restless due to her intense hankering to see Kṛṣṇa.

This verse, which reveals Rādhā's *sāttvika-bhāva*, features *upamā alaṅkāra* and *śikhariṇī chanda*.

Verse 33

भजन्त्यास्तल्पान्तं कृतकपटकण्डूतिपिहित-
स्मितं याते गेहाद्बहिरवहितालीपरिजने ।
प्रियास्यं पश्यन्त्याः स्मरशरसमाहूतसुभगं
सलज्जा लज्जापि व्यगमदिव दूरं मृगदृशः ॥ ३३ ॥

bhajantyās talpāntaṁ kṛta-kapaṭa-kaṇḍūti-pihita-
smitaṁ yāte gehād bahir avahitālī-parijane
priyāsyaṁ paśyantyāḥ smara-śara-samāhūta-subhagaṁ
salajjā lajjāpi vyagamad iva dūraṁ mṛga-dṛśaḥ

Translation

Rādhā's attendants were eager to make her happy. As soon as they saw the doe-eyed Rādhā sitting on Keśava's bed, they tactfully concealed their smiles on the pretext of scratching themselves and made their exit from the inner chamber of the bower. Helplessly impelled by sensual attraction, Rādhā cast a charming sidelong glance at the face of her most beloved Kṛṣṇa. At that time, her shyness also departed in shame and went far away.

Commentary

The moment Rādhā sat down on the bed, her considerate *sakhīs* understood that it would not be proper for them to stay there any longer. Their presence would impede Śrī Rādhā-Mādhava's sweet meeting. Smiling and making various excuses to turn away, such as scratching their ears, those cunning *sakhīs* made their exit from the chamber of flowers.

When Rādhā sat elegantly upon the bed, she became totally under the control of Kāmadeva's arrows. She began to look at Kṛṣṇa as if to pierce him with those same arrows. Seeing Rādhā's boldness (*pragalbhatā*), even the goddess of shame personified became embarrassed. As the *sakhīs* had done previously, she abandoned the doe-eyed Rādhā and went far away. Now, how

will inhibition remain in this amorous affair? With an incessant, unblinking gaze, Rādhā took complete possession of Śrī Kṛṣṇa.

This verse features *rasavad alaṅkāra* and *śikhariṇī chanda.*

Verse 34

सानन्दं नन्दसूनुर्दिशतु मितपरं सम्मदं मन्दमन्दं
राधामाधाय बाह्वोर्विवरमनु दृढं पीडयन्प्रीतियोगात् ।
तुङ्गौ तस्या उरोजावतनुवरतनोर्निर्गतौ मा स्म भूतां
पृष्ठं निर्भिद्य तस्माद्बहिरिति वलितग्रीवमालोकयन्वः ॥३४॥

sānandaṁ nanda-sūnur diśatu mita-paraṁ sammadaṁ manda-mandaṁ
rādhām ādhāya bāhvor vivaram anu dṛḍhaṁ pīḍayan prīti-yogāt
tuṅgau tasyā urojāv atanu-vara-tanor nirgatau mā sma bhūtāṁ
pṛṣṭhaṁ nirbhidya tasmād bahir iti valita-grīvam ālokayan vaḥ

Translation

The son of Nanda, Śrī Kṛṣṇa, slowly and gently took Rādhā in his arms, then he tightly embraced her with affection. By embracing Rādhā, he felt as if her highly protruding breasts might pierce through his back and come out the other side. May that Śrī Kṛṣṇa confer bliss upon all.

Commentary

Śrī Govinda, the son of Nanda, and Rādhā have met together alone. Fully enraptured by this meeting, Kṛṣṇa slowly and gently put his arms around Rādhā to embrace her. Rādhā is more delicate than an acacia flower, therefore Kṛṣṇa held her softly in his arms.

The phrase *dṛḍhaṁ pīḍayan* reveals Kṛṣṇa's ever-increasing thirst for her love. Impelled by affection, Kṛṣṇa then embraced her tightly. This time Kṛṣṇa felt as if Rādhā's erect nipples were about to pierce through his back and come out the other side. In this context, the hard and penetrating nature of her nipples

is being revealed, indicating the extreme sensual appeal and fresh feminine youthfulness of her natural beauty. Otherwise she is softer than a flower.

This verse features *śṛṅgāra-rasa*, *vaidarbhī rīti*, *prasāda guṇa* and *sragdharā chanda*.

Verse 35

जयश्रीविन्यस्तैर्महित इव मन्दारकुसुमैः
स्वयं सिन्दूरेण द्विपरणमुदा मुद्रित इव ।
भुजापीडक्रीडाहतकुवलयापीडकरिणः
प्रकीर्णासृग्बिन्दुर्जयति भुजदण्डो मुरजितः ॥ ३५ ॥

jayaśrī-vinyastair mahita iva mandāra-kusumaiḥ
svayaṁ sindūreṇa dvipa-raṇa-mudā mudrita iva
bhujāpīḍa-krīḍā-hata-kuvalayāpīḍa-kariṇaḥ
prakīrṇāsṛg-bindur jayati bhuja-daṇḍo murajitaḥ

Translation

In the wrestling match, Kṛṣṇa's arms are beautified by drops of blood after killing the elephant Kuvalayāpīḍa. From his exuberance in fighting with the elephant, it seems as if his arms are smeared with vermilion and decorated with *mandāra* flowers by the goddess of victory. May those broad arms of Kṛṣṇa, the conqueror of Mura, be ever-triumphant.

Commentary

Śrī Jayadeva says, "May Śrī Kṛṣṇa's arms confer auspiciousness upon you all. His excellent arms are praiseworthy throughout the entire universe. He is known as Murajita because his arms, like rods of chastisement, brought an end to the Mura demon. His formidable arms also sportively dispatched Kaṁsa's elephant, Kuvalayāpīḍa. When drops of the elephant's blood spattered onto his arms, it seemed as if the goddess of victory was personally worshipping him with

pārijāta flowers. Kṛṣṇa's delight in killing the elephant assumed the form of vermilion."

It is said that Kṛṣṇa remembered Rādhā when he saw the elephant's protruding cranial globes. Therefore, although his arms were beautified by drops of blood, they seemed to be decorated with the vermilion of bliss or by *mandāra* flowers offered by Vijaya-Lakṣmī, the goddess of victory.

"May those strong arms bestow auspiciousness upon you all. O Śrī Kṛṣṇa's arms! All glory to you! All victory to you!"

This verse features *śikhariṇī chanda*, *anuprāsa* and *utprekṣā alaṅkāras*, *pāñcālī rīti*, *ārabhaṭī vṛtti* and *vīra-rasa*.

Verse 36

सौन्दर्यैकनिधेरनङ्गललनालावण्यलीलाजुषो
राधाया हृदि पल्वले मनसिजक्रीडैकरङ्गस्थले ।
रम्योरोजसरोजखेलनरसित्वादात्मनः ख्यापयन्
ध्यातुर्मानसराजहंसनिभतां देयान्मुकुन्दो मुदम् ॥ ३६ ॥

saundaryaika-nidher anaṅga-lalanā-lāvaṇya-līlā-juṣo
rādhāyā hṛdi palvale manasija-krīḍaika-raṅga-sthale
ramyoroja-saroja-khelana-rasitvād ātmanaḥ khyāpayan
dhyātur mānasa-rāja-haṁsa-nibhatāṁ deyān mukundo mudam

Translation

The ocean of beauty, Śrī Rādhā, is as lustrous as Rati-devī, the consort of Cupid. Mukunda is single-mindedly absorbed in play with her lotus breasts upon the enchanting stage of the lake of her heart, just as the regal swans of Lake Mānasa play among the lotus flowers. Śrī Mukunda praises those who meditate upon him in this way. May he bestow happiness upon all.

Commentary

Mukunda refers to he who releases everyone from distress and bestows bliss. In this verse the crest-jewel of poets, Śrī Jayadeva, gives a benediction to his readers and audience by saying that Rādhā is the only ocean of all beauty and her bosom is the playground of Kṛṣṇa.

The poet has compared Rādhā's chest to a lake. As lotus flowers grow upon a lake, the two enchanting lotus flowers of Rādhā's breasts are growing upon the lake of her chest. The playful Kṛṣṇa is compared to the king of swans who takes pleasure there.

That Kṛṣṇa-swan also sports on Mānasa-sarovara, the lake of the hearts of those who meditate upon him. May he thus confer auspiciousness upon all his devotees.

This verse features *rūpaka* and *āśīḥ alaṅkāras*. The *chanda* is *śārdūla-vikrīḍita*.

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Eleven of Śrī Gīta-govinda*, entitled* Sānanda-govinda.

॥ द्वादशः सर्गः॥

।सुप्रीतपीताम्बरः।

Act Twelve

— suprīta-pītāmbaraḥ —

Gladsome in Gold

Verse 1

गतवति सखीवृन्देऽमन्दत्रपाभरनिर्भर-
स्मरशरवशाकूतस्स्फीतस्मितस्नपिताधराम् ।
सरसमनसं दृष्ट्वा राधां मुहुर्नवपल्लव-
प्रसरशयने निक्षिप्ताक्षीमुवाच हरिः प्रियाम् ॥१॥

gatavati sakhī-vṛnde 'manda-trapā-bhara-nirbhara-
smara-śara-vaśākūta-sphīta-smita-snapitādharām
sarasa-manasaṁ dṛṣṭvā rādhāṁ muhur nava-pallava-
prasara-śayane nikṣiptākṣīm uvāca hariḥ priyām

Translation

When the female attendants made their exit from the chamber of flowering vines, Śrī Rādhā, who is extremely bashful, became possessed by Kāmadeva, the god of amorous love. The beauty of her lips was enhanced by the appearance of a smile and she glanced repeatedly at the bed made from fresh leaves and flowers with an ever-increasing passion for love-play. Seeing his beloved glancing in this way, Kṛṣṇa began to speak.

Commentary

When Rādhā approached the bed for love-games in the chamber of the grove, her *sakhīs* considered themselves to be obstacles and made various excuses to leave. Kṛṣṇa saw that Rādhā had become excruciatingly shy at heart. By the influence of *kāma*, a gentle smile was playing on her lips and she was looking in the direction of the bed of new leaves. She was unable to say anything. Her mind was full of unquenchable desire and the fresh flower bed was the embodiment of her exclusive intention. Seeing Rādhā's disposition, Kṛṣṇa spoke to her with ever-increasing affection.

Scene Twenty-three

Song 23

The musical mode is *vibhāsa rāga*. The rhythm is *ekatālī tāla*.

किसलयशयनतले कुरु कामिनि चरणनलिनविनिवेशम् ।
तव पदपल्लववैरिपराभवमिदमनुभवतु सुवेशम् ॥
क्षणमधुना नारायणमनुगतमनुसर राधिके ॥ध्रुवम् ॥२॥

करकमलेन करोमि चरणमहमागमितासि विदूरम् ।
क्षणमुपकुरु शयनोपरि मामिव नूपुरमनुगतिशूरम् ॥क्षण० ॥३॥

वदनसुधानिधिगलितममृतमिव रचय वचनमनुकूलम् ।
विरहमिवापनयामि पयोधररोधकमुरसि दुकूलम् ॥क्षण० ॥४॥

प्रियपरिरम्भणरभसवलितमिव पुलकितमतिदुरवापम् ।
मदुरसि कुचकलशं विनिवेशय शोषय मनसिजतापम् ॥क्षण० ॥५॥

अधरसुधारसमुपनय भामिनि जीवय मृतमिव दासम् ।
त्वयि विनिहितमनसं विरहानलदग्धवपुषमविलासम् ॥क्षण० ॥६॥

शशिमुखि मुखरय मणिरशनागुणमनुगुणकण्ठनिनादम् ।
श्रुतिपुटयुगले पिकरुतविकले शमय चिरादवसादम् ॥क्षण० ॥७॥

मामतिविफलरुषा विकलीकृतमवलोकितुमधुनेदम् ।
मीलितलज्जितमिव नयनं तव विरम विसृज रतिखेदम् ॥क्षण० ॥८॥

श्रीजयदेवभणितमिदमनुपदनिगदितमधुरिपुमोदम् ।
जनयतु रसिकजनेषु मनोरमरतिरसभावविनोदम् ॥क्षण० ॥९॥

Verse 2

kisalaya-śayana-tale kuru kāmini caraṇa-nalina-viniveśam
tava pada-pallava-vairi-parābhavam idam anubhavatu suveśam

kṣaṇam adhunā nārāyaṇam anugatam anusara rādhike!
(refrain) (1)

Translation

"O passionate woman, place your flower-like feet upon this bed of newly sprouted leaves. This bed is the enemy of the soft leaves of your feet. Let it now feel the humiliation of defeat. O Rādhikā, for a moment, may you follow me, your subservient Nārāyaṇa."

Commentary

Śrī Hari said to Rādhā, "O amorous woman, put your lotus feet upon this bed of soft leaves. These leaves are inimical to your petal-like feet. Attack them with your feet so that they may realize their defeat. When an enemy conquers his adversary, he crushes him with his feet. O my beloved, I am delighted by the festival of seeing you. Just for a moment, now allow me to be delighted by the festival of union with you. Now the moment has come to follow me. Enjoy loving pastimes with your subservient Nārāyaṇa."

As Nārāyaṇa is the creator, Kṛṣṇa said, "I am Nārāyaṇa", to introduce the creation of *rasa*. In this context, Nārāyaṇa means, "He who resides (*ayana*) in the water (*nāra*) and who is the shelter (*ayana*) of all living entities (*nāra*)."

Kṛṣṇa implies, "A distressed person becomes joyful by sporting in the water of the ocean. Similarly, you are also suffering from the burning sensation of lust. So just experience love-play, as if sporting in the ocean of my *prema*. In this way, make yourself happy and also refresh me."

The word *anugata* (subordinate) implies, "Although I am the beloved of many, my heart is exclusively yours."

The phrase "place your feet" (upon the bed), reveals that Kṛṣṇa has a specific activity in mind.

Verse 3

kara-kamalena karomi caraṇam aham āgamitāsi vidūram
kṣaṇam upakuru śayanopari mām iva nūpuram anugati-śūram
kṣaṇam adhunā... (2)

Translation

"My dear one, you have come here from far away. I will massage your lotus feet with my lotus hands. Just for a moment, upon this bed, show favour to a hero like me, the follower of your ankle-bells."

Commentary

Śrī Kṛṣṇa says, "O Rādhā, you have come here after walking from very far away. Come, let me massage your lotus feet with my hands. I worship these feet. I am just like your ankle-bells. As they are always ready to follow you wherever you go, so am I. Therefore I am also eligible to receive your favour and become the beneficiary of your kindness. You favour your ankle-bells by wearing them, so show the same favour to me – upon this bed."

Verse 4

vadana-sudhā-nidhi-galitam amṛtam iva racaya vacanam anukūlam
viraham ivāpanayāmi payodhara-rodhakam urasi dukūlam
kṣaṇam adhunā... (3)

Translation

"O Rādhā, please speak some pleasant words that trickle like nectar from the moon of your face. I desire to remove separation personified in the form of the garment that covers your breasts and obstructs our togetherness."

Commentary

"O Rādhā, kindly utter pleasant and alluring words that excite passion. Your face resembles the moon. As nectar emanates from the moon, rain streams of nectar

upon me from your moonlike face by sweetly conversing about our sexual games. I have been suffering in separation from you."

According to the principle of correlation between the subject and object of a simile, it is equally valid to say, "I remove the separation that is like a fine cloth," or, "I remove the fine cloth that is like separation."

"As separation obstructs our union, the fine cloth upon your breasts also impedes our meeting. Therefore allow me to remove this barrier. This fine cloth encloses your breasts. The breasts of passionate women do not flourish at the time of separation. Similarly, breasts do not flourish when covered by a garment, so I will remove the covering of separation that checks the radiance of your bosom."

Verse 5

priya-parirambhaṇa-rabhasa-valitam iva pulakitam ati-duravāpam
mad-urasi kuca-kalaśaṁ viniveśaya śoṣaya manasija-tāpam
kṣaṇam adhunā... (4)

Translation

"My dearest, your rarely accessible pitcher-like breasts thrill with horripilation. They are ready to be embraced by your most beloved. Please place them upon my chest and vanquish the heat of my unfulfilled amorous desires."

Commentary

"O Rādhā, hold your round waterpot-like breasts on my chest as if you are placing pitchers upon a sacrificial altar (*maṅgala-vedī*) and remove the heat of my passion. Heat is vanquished by the proximity of a waterpot. Every pore of the skin on your waterpot-like breasts is thrilling with horripilation. Your breasts are extremely difficult to attain without your favour. Now they are ready and intent on the embrace of your sweetheart. Therefore, place them on my heart and drive away the burning of my *kāma*."

Verse 6

adhara-sudhā-rasam upanaya bhāmini jīvaya mṛtam iva dāsam
tvayi vinihita-manasaṁ virahānala-dagdha-vapuṣam avilāsam
kṣaṇam adhunā... (5)

Translation

"O haughty woman, my mind is absorbed in you. I am burning in the fire of separation. I am bereft of all pleasure. Your servant is as if dead. Save my life by making me drink the nectarean juice of your lips."

Commentary

"My dear indignant one, this servant is nothing but the personal attendant of your feet. Be merciful to him. Abandon your contrary mood. Be done with your anger. I am burning in the fire of separation as I constantly remember you. This servant is like a person about to die. Infuse new life into me with the nectar of your lips. Make this inactive person active once again. A dead person springs back to life upon drinking nectar. Though bereft of all happiness, my heart is attached exclusively to you. I am being scorched by the fire of separation, so kindly sprinkle me with the nectar of your lips."

Verse 7

śaśimukhi mukharaya maṇi-raśanā-guṇam anuguṇa-kaṇṭha-ninādam
śruti-puṭa-yugale pika-ruta-vikale śamaya cirād avasādam
kṣaṇam adhunā... (6)

Translation

"Your face is as beautiful as the moon. Make the jewels on your girdle chime in resonance with the sound of your voice, and thereby pacify my ears, which have been frustrated for a long time by the cuckoo's call."

Commentary

"O woman with a radiant moonlike face, you are the moon that drips with nectar. Make the jewelled bells on your girdle sing out in harmony and unison with the tone of your voice so that when you make love to me in the upper position, those bells will begin to mark rhythm along with your inarticulate exclamations of ecstasy. My ears were distressed from hearing the cuckoos' call because it stimulates my memories of you. For lonely lovers, the sound of cuckoos is simply painful. Now fill my ears with music and allay this prolonged frustration of separation."

Verse 8

mām ati-viphala-ruṣā vikalī-kṛtam avalokitum adhunedam
mīlita-lajjitam iva nayanaṁ tava virama visṛja rati-khedam
kṣaṇam adhunā... (7)

Translation

"O contrary woman, you have wounded me for no reason with your pointless anger. Your eyes are half-closed, as if ashamed, when you glance in my direction. Now abandon your reluctance to unite with me."

Commentary

"O Rādhā, you continually stared at me with wrathful eyes to give me distress for no reason. Without provocation, you made a show of anger to make me depressed. In this way, you broke me into pieces. But look, now your glance is raining *prema*. The furious glance is ashamed, so your eyes have become half-closed. Now your eyes should also give up this useless half-closed expression. Be pleased with me and enthusiastically cast aside your languor for union."

Verse 9

śrī-jayadeva-bhaṇitam idam anupada-nigadita-madhuripu-modam
janayatu rasika-janeṣu manorama-rati-rasa-bhāva-vinodam
kṣaṇam adhunā... (8)

Translation

Śrī Jayadeva describes the rapturous amusements of Madhuripu Śrī Kṛṣṇa in every word. May his song awaken the playful pastimes of the delightful amorous *rasa* in the hearts of the devotees who are expert in tasting pure transcendental mellows.

Commentary

Herein Śrī Jayadeva has investigated the ever-increasing ecstasy of Śrī Kṛṣṇa. This song, entitled *Madhuripu-moda-vidyādhara-līlā*, delights Śrī Kṛṣṇa because it expands the mood of *rati-rasa* and exposes the eroticism of union. The incomparable nature and pre-eminence of *śṛṅgāra-rasa* is accepted unanimously amongst the expert devotees.

"May this song awaken the fascinating joy of the erotic mellow in the hearts of connoisseurs of spiritual love."

Verse 10

प्रत्यूहः पुलकाङ्कुरेण निविडाश्लेषे निमेषेण च
क्रीडाकूतविलोकितेऽधरसुधापाने कथाकेलिभिः ।
आनन्दाधिगमेन मन्मथकलायुद्धेऽपि यस्मिन्नभू
दुद्भूतः स तयोर्बभूव सुरतारम्भः प्रियं भावुकः ॥१०॥

pratyūhaḥ pulakāṅkureṇa niviḍāśleṣe nimeṣeṇa ca
krīḍākūta-vilokite 'dhara-sudhā-pāne kathā-kelibhiḥ
ānandādhigamena manmatha-kalā-yuddhe 'pi yasminn abhūd
udbhūtaḥ sa tayor babhūva suratārambhaḥ priyaṁ bhāvukaḥ

Translation

Then they began the astonishing and supremely pleasurable love-battle for which they had both been hankering for a long time. In the heat of that sensual competition, horripilation from the thrill of a deep embrace seemed to be an impediment. The blinking of their eyes seemed to obstruct their diligent observation of each other's intentions in the game. While drinking the nectar of each other's lips, their erotic sweet-talk became troublesome. And even the attainment of rapture seemed like an obstacle in the contest of amorous arts.

Commentary

In this verse Śrī Jayadeva explains that Rādhā and Mādhava have now begun their long awaited and intensely pleasurable sexual union.

In the beginning of their love-games, the erection of their skin pores creates an obstacle. Naturally the thrill of severe horripilation momentarily impedes their entering the posture of union.

Furthermore, the blinking of their eyes obstructed their careful observation of each other. Their eagerness to see each other's special intentions made blinking intolerable. When drinking the nectar of each other's lips, their erotic repartee just seemed to get in the way. When kissing, even sweet-talk is intolerable. Tasting each other's lips becomes much more pleasurable than inciting each other with provocative words. Even the attainment of rapture seems to be an impediment in the contest of sensual arts.

This verse features *śārdūla-vikrīḍita chanda*, *yathāsaṅkhya alaṅkāra* and the *śṛṅgāra-rasa* called *sambhoga*. The present verse is an introduction to the twenty-fourth song entitled *Candrahāsa*.

Verse 11

दोर्भ्यां संयमितः पयोधरभरेणापीडितः पाणिजै-
राविद्धो दशनैः क्षताधरपुटः श्रोणीतटेनाहतः ।
हस्तेनानमितः कचेऽधरमधुस्यन्देन संमोहितः
कान्तः कामपि तृप्तिमाप तदहो कामस्य वामा गतिः ॥११॥

dorbhyāṁ saṁyamitaḥ payodhara-bhareṇāpīḍitaḥ pāṇijair
āviddho daśanaiḥ kṣatādhara-puṭaḥ śroṇī-taṭenāhataḥ
hastenānamitaḥ kace 'dhara-madhu-syandena sammohitaḥ
kāntaḥ kām api tṛptim āpa tad aho kāmasya vāmā gatiḥ

Translation

Rādhikā's dear lover was bound by her arms, repeatedly crushed by the weight of her breasts and pierced by her fingernails. His lips were wounded by her teeth and he was severely pounded by her hips. Catching his hair with her hands, she held him down and bewildered him with the stream of sweet honey from her lips. In this way Kṛṣṇa attained an exhilaration that was out of this world. Therefore it is said that the ways of Kāmadeva are counterintuitive.

Commentary

The poet Śrī Jayadeva is describing *viparīta-rati* in this verse. He states that Kṛṣṇa has attained an indescribable state of satisfaction. Therefore it is said that the ways of *kāma* are contradictory and beyond ordinary experience.

This paradox arises from the appearance of another *rasa*. As an offender takes shelter of chivalry (*vīra-rasa*) to accept his punishment, Kṛṣṇa took shelter of *vīra-rasa* and progressed through the stages of being arrested, beaten, pierced, bound, wounded and made to submit. Finally he arrived at the state of complete bewilderment.

Although Rādhā and Kṛṣṇa's enthusiasm is relentless, neither side is prepared to withdraw from this love-battle. Rādhā punished Kṛṣṇa in various ways through the medium of *viparīta-rati*. She bound him in the prison of her arms.

She oppressed and pummelled him with the combined weight of her breasts. She wounded him with her nails and bit his lips with her teeth. She bashed him with her broad hips. She grabbed his hair with her hands as she drank the current of honey from his lips. Rādhā brought her lover to the point of complete bewilderment. Such love is a matter of great wonderment!

This verse features *śārdūla-vikrīḍita chanda* and *rasavad alaṅkāra*. Some scholars also refer to this verse as a specific sub-section entitled *Kāminīhāsa*.

Verse 12

माराङ्के रतिकेलिसङ्कुलरणारम्भे तया साहस-
प्रायं कान्तजयाय किञ्चिदुपरि प्रारम्भि यत्सम्भ्रमात् ।
निष्पन्दा जघनस्थली शिथिलता दोर्वल्लिरुत्कम्पितं
वक्षो मीलितमक्षि पौरुषरसः स्त्रीणां कुतः सिध्यति ॥१२॥

mārāṅke rati-keli-saṅkula-raṇārambhe tayā sāhasa-
prāyaṁ kānta-jayāya kiñcid upari prārambhi yat-sambhramāt
niṣpandā jaghana-sthalī śithilatā dor-vallir utkampitaṁ
vakṣo mīlitam akṣi pauruṣa-rasaḥ strīṇāṁ kutaḥ sidhyati

Translation

At the outset of the erotic war-game, absorption in *kāma* made Śrī Rādhā intensely aggressive. She mounted her lover's chest and vigorously began to make love to him with great zeal in a determined attempt to achieve victory. By doing this, her loins eventually became motionless, her arms became slack, her breasts began to heave and her eyes closed. Indeed, how can a woman's desire to taste the aggressive male *rasa* ever be successful?

Commentary

In continuation of the previous description, the author presents a further development of *śṛṅgāra-rasa* amalgamated with *vīra-rasa*. Therefore this verse should be accepted in the context of the previous one.

From the perspective of philosophical principles, Rādhā is present in the left side of Kṛṣṇa's body. At the beginning of their intense battle of lovemaking – when Rādhā was absorbed in the fighting spirit – she performed impetuous acts of aggression, such as binding, beating and so on, in order to achieve victory over her lover. However, she eventually became completely exhausted. When her hips became motionless, she was unable to move. She could not bind him because her arms fell limp. Her breasts began to tremble violently and her eyes closed. She could not even see anything.

Some sexologists are of the opinion that women are weaker because they cannot maintain the dominant male position (*pauruṣatva*). How can *vīra-rasa* possibly arise in them?

Some scholars call this verse *Pauruṣa-prema-vilāsa*. It features *śārdūla-vikrīḍita chanda*, *viśeṣokti alaṅkāra* and *sambhoga-śṛṅgāra-rasa*.

Verse 13

तस्याः पाटलपाणिजाङ्कितमुरो निद्राकषाये दृशौ
निर्धौतोऽधरशोणिमा विलुलिताः स्रस्तस्रजो मूर्धजाः ।
काञ्चीदाम दरश्लथाञ्चलमिति प्रातर्निखातैर्दृशो-
रेभिः कामशरैस्तदद्भुतमभूत्पत्युर्मनः कीलितम् ॥१३॥

tasyāḥ pāṭala-pāṇijāṅkitam uro nidrā-kaṣāye dṛśau
nirdhauto 'dhara-śoṇimā vilulitāḥ srasta-srajo mūrdhajāḥ
kāñcī-dāma dara-ślathāñcalam iti prātar nikhātair dṛśor
ebhiḥ kāma-śarais tad-adbhutam abhūt patyur manaḥ kīlitam

Translation

Śrī Rādhā's breasts had become pink with fingernail-marks. Her eyes were red due to sleep deprivation. The red cosmetic on her lips had been wiped away by prolonged kissing. The garland of flowers that had been woven into her hair had withered. The sash around her waist had become loose and her underwear was open. When these five arrows confronted Kṛṣṇa's eyes in the

early morning, his mind was impaled by the five arrows of Kāmadeva yet again. How astonishing it is!

Commentary

Here Śrī Jayadeva adds that Kṛṣṇa becomes pierced again by Rādhā's five lust-provoking arrows, even when their lovemaking is over. How strikingly wonderful! In the early morning, Kṛṣṇa's sensual desires reawaken. In which of Rādhā's limbs did Kṛṣṇa see the arrows that excited his *kāma*? In answer Śrī Jayadeva says:

(1) *Palāśa puṣpa-bāṇa* – Kṛṣṇa had marked Rādhā's breasts with his fingernails while they were making love. Therefore her breasts are the pink pulas flower arrow.

(2) *Kamala puṣpa-bāṇa* – Her eyes had become red from her being awake throughout the night. Therefore her eyes are the lotus flower arrow.

(3) *Bandhujīva puṣpa-bāṇa* – When the red cosmetic on Rādhā's lips was washed away, their natural lustre was revealed. Therefore her lips are the scarlet mallow flower arrow.

(4) *Mālatī puṣpa-bāṇa* – The flower garland adorning Rādhā's hair had withered and fallen because the arrangement of her hair was repeatedly crushed during their love-games. Therefore this wilted garland is the jasmine flower arrow.

(5) *Kusumāstra-bāṇa* – Rādhā's sash and upper cloth had become slack. They are Kāmadeva's golden arrows such as the bauhinia flower.

Kṛṣṇa's mind was naturally pierced on beholding Rādhā. Her limbs are the embodiment of the powerful arrows of Cupid, which entered Kṛṣṇa's heart through the pathway of his eyes.

This verse is a specific sub-section entitled *Kāmādbhutābhinava-mṛgāṅka-lekha*. The *chanda* is *śārdūla-vikrīḍita* and the *rasa* is *adbhuta-rasopabṛṁhita śṛṅgāra*.

Verse 14

व्यालोलः केशपाशस्तरलितमलकैः स्वेदलोलौ कपोलौ
क्लिष्टा दृष्टाधरश्रीः कुचकलशरुचा हारिता हारयष्टिः ।
काञ्चीकाञ्चिद्गताशां स्तनजघनपदं पाणिनाच्छाद्य सद्यः
पश्यन्ती सत्रपं मां तदपि विलुलितस्रग्धरेयं धिनोति ॥१४॥

vyālolaḥ keśa-pāśas taralitam alakaiḥ sveda-lolau kapolau
kliṣṭā dṛṣṭādhara-śrīḥ kuca-kalaśa-rucā hāritā hāra-yaṣṭiḥ
kāñcī-kāñcid gatāśāṁ stana-jaghana-padaṁ pāṇināccādya sadyaḥ
paśyantī satrapaṁ māṁ tad api vilulita-srag-dhareyaṁ dhinoti

Translation

In the early morning, Rādhā's hair was dishevelled and her curling locks had fallen loose. Her cheeks had become wet with perspiration and the brightness of her bitten lips had faded. Her pearl necklaces were defeated by the beauty of her pitcher-like breasts, and the lustre of the sash on her hips had become hopeless. Rādhā was thoroughly exhausted. She immediately began to cover her breasts and thighs with her hands. As she looked shyly towards Kṛṣṇa, she acquainted him with the cause of bliss by her captivating loveliness.

Commentary

Rādhā was overwhelmed with fatigue from the incessant thrusts of lovemaking. As soon as morning came, she quickly began to cover her limbs out of embarrassment. As she was covering herself, she looked at Kṛṣṇa and captivated his heart with her tender feminine beauty. The braid of her hair was open and her curling locks hung down on both sides. When the perspiration dried on her cheeks, it left behind many stains. The lustre of her *bimba*-fruit lips had become dim. The splendour of her necklace had become hopeless before the radiance of her round waterpot-breasts. In the absence of her bodice, her necklace seemed pale and the lustre of the sash about her hips also faded against the background of her naked beauty.

Appropriately, the *chanda* of this verse is *sragdharā.*

Verse 15

ईषन्मीलितदृष्टि मुग्धविलसत्सीत्कारधारावशा-
दव्यक्ताकुलकेलिकाकुविकसद्दन्तांशुधौताधरम् ।
श्वासोन्नद्धपयोधरोपरिपरिष्वङ्गात्कुरङ्गीदृशो
हर्षोत्कर्षविमुक्तिनिःसहतनोर्धन्यो धयत्याननम् ॥१५॥

īṣan-mīlita-dṛṣṭi mugdha-vilasat-sītkāra-dhārā-vaśād
avyaktākula-keli-kāku-vikasad-dantāṁśu-dhautādharam
śvāsonnaddha-payodharopari-pariṣvaṅgāt kuraṅgī-dṛśo
harṣotkarṣa-vimukti-niḥsaha-tanor dhanyo dhayaty ānanam

Translation

Rādhā's large doe-like eyes were almost closed from the abundant rapture of lovemaking. Her body was incapable of tolerating any sort of activity. Her lips were bathed by the rays of her teeth, which were exposed each time she expressed a sudden surge of sensual pleasure or when she lovingly groaned in indistinct, pitiful murmuring sounds. Her breasts trembled slightly from her tremulous breathing as she felt Kṛṣṇa's deep embrace. Only a person with immense piety can see her face in this condition.

Commentary

The poet says that Rādhā attained an extreme state of euphoria during her amorous love-games. Therefore, on being released from Kṛṣṇa's embracing and kissing, she drowned in a unique type of fathomless joy. Under the influence of *kāma*, her body was unable to endure even the slightest exertion. In the end, when her lover Śrī Kṛṣṇa saw her face with half closed eyes, he wanted to kiss her again and engage in further congress.

During lovemaking, Rādhā's breasts, though not horripilating, became hard and somewhat compressed in Kṛṣṇa's tight embrace. Rādhā was gasping over and over again in spasms of intense ecstasy. As such charming, indistinct and incoherent sounds came out from her mouth, the space between her lips was washed in the rays emanating from her sparkling teeth.

Only a person with a vast accumulation of pious activities (*sukṛti*) can see Rādhā's face at that time. Such good fortune can be attained only by Śrī Kṛṣṇa or the maidservants (*mañjarīs*) of Śrī Rādhā.

This verse features *śārdūla-vikrīḍita chanda*, *jāti alaṅkāra*, *pāñcālī rīti*, *māgadhī gīti*, *bhāratī vṛtti*. The *gāna* features *sthita laya*. Śrī Rādhā and Kṛṣṇa's coital position is called *vṛkṣādhirūḍhakam āliṅgana*, the tree-mounting embrace.

Verse 16

Variation 1

अथ सा निर्गतबाधा राधा स्वाधीनभर्तृका ।
निजगाद रतिक्लान्तं कान्तं मण्डनवाञ्छया ॥१६॥

atha sā nirgata-bādhā rādhā svādhīna-bhartṛkā
nijagāda rati-klāntaṁ kāntaṁ maṇḍana-vāñchayā

Variation 2

अथ सहसा सुप्रीतं सुरतान्ते सा नितान्तखिन्नाङ्गी ।
राधा जगाद सादरमिदमानन्देन गोविन्दम् ॥१६॥

atha sahasā suprītaṁ suratānte sā nitānta-khinnāṅgī
rādhā jagāda sādaram idam ānandena govindam

Translation

Variation 1 – Rādhā's affliction was pacified, and Kṛṣṇa was exhausted from the vigorous exertion of loving pastimes. Then, in the mood of a heroine who controls her lover (*svādhīna-bhartṛkā*), Rādhā spoke to Kṛṣṇa, expressing her desire to be decorated by him.

Variation 2 – When their lovemaking came to an end, the blissfully exhausted Rādhā began to speak courteously to Govinda.

Commentary

When one's lover is completely absorbed in affection, one's request is sure to be fruitful – this is an axiomatic truth. Therefore, Rādhā smiled. The words she spoke to Kṛṣṇa will be described in the next song.

Song 24

The musical mode is *rāmakarī rāga*. The rhythm is *yati tāla*.

कुरु यदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।
मृगमदपत्रकमत्र मनोभवमङ्गलकलशसहोदरे ॥
निजगाद सा यदुनन्दने क्रीडति हृदयानन्दने ॥ध्रुवम् ॥१७॥

अलिकुलगञ्जनसञ्जनकं रतिनायकसायकमोचने ।
त्वदधरचुम्बनलम्बितकज्जलमुज्ज्वलय प्रिय लोचने ॥निज० ॥१८॥

नयनकुरङ्गतरङ्गविकासनिरासकरे श्रुतिमण्डले ।
मनसिजपाशविलासधरे शुभवेश निवेशय कुण्डले ॥निज० ॥१९॥

भ्रमरचयं रचयन्तमुपरि रुचिरं सुचिरं मम संमुखे ।
जितकमले विमले परिकर्मय नर्मजनकमलकं मुखे ॥निज० ॥२०॥

मृगमदरसवलितं ललितं कुरु तिलकमलिकरजनीकरे ।
विहितकलङ्ककलं कमलानन विश्रमितश्रमशीकरे ॥निज० ॥२१॥

मम रुचिरे चिकुरे कुरु मानद मानसजध्वजचामरे ।
रतिगलिते ललिते कुसुमानि शिखण्डिशिखण्डकडामरे॥निज० ॥२२॥

सरसघने जघने मम शम्बरदारणवारणकन्दरे ।
मणिरशनावसनाभरणानि शुभाशय वासय सुन्दरे ॥निज० ॥२३॥

श्रीजयदेववचसि जयदे हृदयं सदयं कुरु मण्डने ।
हरिचरणस्मरणामृतकृतकलिकलुषभवज्वरखण्डने ॥निज० ॥२४॥

Verse 17

kuru yadunandana candana-śiśiratareṇa kareṇa payodhare
mṛgamada-patrakam atra manobhava-maṅgala-kalaśa-sahodare

nijagāda sā yadunandane
krīḍati hṛdayānandane (refrain) (1)

Translation

As Śrī Rādhā was playing with Kṛṣṇa, the delight of her heart, she said, "O Yadu-nandana, with your own hands more cooling than sandalwood paste, please paint leaf patterns in musk upon my breasts – the auspicious pitchers of Kāmadeva."

Commentary

The refrain of this song includes *krīḍati hṛdayānandane* because Kṛṣṇa had awakened bliss (*ānanda*) in the heart (*hṛdaya*) of Rādhā.

Yadu-nandana refers to the son of Nanda Mahārāja, Śrī Kṛṣṇa, who appeared in the Yadu dynasty. Seeing Kṛṣṇa intent on playing, Rādhā said, "Decorate me with your own hands in such a way that I become completely infused with you. I am *kṛṣṇamayī*. First of all, paint a row of leaves in musk upon my waterpot-breasts with your cool hand. Your touch is more refreshing than sandalwood paste. The auspicious pitchers established during Kāmadeva's procession around the universe are full, heavy, and decorated with dark mango leaves."

This verse also alludes to a specific type of nail-mark called *mayūra-padaka*, which resembles the impression left by a peacock's foot. The artist who will paint the leaves in musk is being supplicated with courtesy.

Verse 18

ali-kula-gañjana-sañjanakaṁ rati-nāyaka-sāyaka-mocane
tvad-adhara-cumbana-lambita-kajjalam ujjvalaya priya locane
nijagāda sā yadunandane... (2)

Translation

"My darling one, my eyes release the arrows of Rati's hero. Their cosmetic has been smudged off by the kissing of your lips. Please make my eyes shine with this collyrium that eclipses the beauty of a swarm of bumblebees."

Commentary

Rādhā continued, "O my beloved, anoint my eyes with this fresh eye-liner, which excels the splendour of a swarm of bumblebees. Kāmadeva's arrows fly from my sidelong glance. The previous application of collyrium on my eyes has been smudged off by the kissing of your lips."

This verse reveals Kṛṣṇa's pastime of kissing Rādhā's eyes. She implies, "O my sweetheart, you are the black ointment upon my eyes!"

Verse 19

nayana-kuraṅga-taraṅga-vikāsa-nirāsa-kare śruti-maṇḍale
manasija-pāśa-vilāsa-dhare śubha-veśa niveśaya kuṇḍale
nijagāda sā yadunandane... (3)

Translation

"O you who dress most handsomely, my earrings repel the leaping deer of my eyes. They are like the snares of Kāmadeva that bind the hearts of young men. Please decorate my ears with those earrings."

Commentary

Rādhā tells Kṛṣṇa, "My darling who wears a yellow shawl, decorate my ears with these ornaments, elegant as the trap of Kāmadeva. My ears prevent the deer of my eyes from bounding away. O delight of my heart, adorn my ears with these ornaments that bewilder the hearts of young men."

This verse describes how Rādhā's eyes are so wide that they reach around to her ears. The comparison with a deer has been made to shed light on their restlessness and their rapid angular movements.

Verse 20

bhramara-cayaṁ racayantam upari ruciraṁ suciraṁ mama sammukhe
jita-kamale vimale parikarmaya narma-janakam alakaṁ mukhe
nijagāda sā yadunandane... (4)

Translation

"My unblemished and pleasing face defeats the beauty of an immaculate lotus flower. Braid my elegant tresses, which manifest the splendour of bumblebees upon the lotus of my face and give rise to laughter and joking."

Commentary

Śrī Rādhā said, "O Yadu-nandana, my face has defeated the lustre of a lotus flower. Please arrange the locks of hair falling over my charming, unblemished and perfect face. My disarrayed tresses may prompt others to pass joking comments. Or one might mistake my curls for a crowd of bumblebees who always land and rise upon a lotus flower. O Kṛṣṇa, you are the curling black lock upon the lotus of my face!"

The similarity of Rādhā's tresses to a formation of bumblebees supports the comparison of her face with a lotus flower. This is an example of *utprekṣā alaṅkāra.*

Verse 21

mṛgamada-rasa-valitaṁ lalitaṁ kuru tilakam alika-rajanī-kare
vihita-kalaṅka-kalaṁ kamalānana viśramita-śrama-śīkare
nijagāda sā yadunandane... (5)

Translation

"O lotus-faced one, the perspiration from our vigorous lovemaking has now dried, staining my forehead like the deer-shaped mark upon the moon. Please draw a beautiful *tilaka* with this captivating musk upon the half-moon of my forehead."

Commentary

As with the previous verses, this verse also reveals a specific excitant (*uddīpana-vibhāva*) of the permanent ecstatic emotion. Rādhā's inner feeling is, "O Kṛṣṇa, you are the central point of my good fortune – you are the *tilaka* on my forehead!"

Verse 22

mama rucire cikure kuru mānada mānasaja-dhvaja-cāmare
rati-galite lalite kusumāni śikhaṇḍi-śikhaṇḍaka-ḍāmare
nijagāda sā yadunandane... (6)

Translation

"O you who give respect to others, my hair, which fell loose as we made love, is like the whisk of Kāmadeva's flag. It is more captivating than the tail-feathers of a peacock. Please decorate my charming hair with flower blossoms."

Commentary

Śrī Rādhā addresses Kṛṣṇa as Mānada, one who gives honour (*māna*) to his beloveds, or who breaks the contrary mood of indignant lovers. "O Kṛṣṇa, you

eclipse the tail-feathers of a peacock with your own lustre. My black locks of hair are as charming and attractive as the whisk of Kāmadeva's flag. They came undone as we were making love. Please decorate them with flowers. May you become my braid, woven with flowers, and diffuse your fragrance."

Verse 23

sarasa-ghane jaghane mama śambara-dāraṇa-vāraṇa-kandare
maṇi-raśanā-vasanābharaṇāni śubhāśaya vāsaya sundare
nijagāda sā yadunandane... (7)

Translation

"O pure-hearted one, my loins are the cave of the madly passionate elephant, Kāmadeva. They are full of *rasa*, beautiful, pleasing, tender and broad. Please decorate them with a jewelled sash, cloth and ornaments."

Commentary

Śrī Rādhā says, "O virtuous one, my heart's delight! Your lotus hands are the abode of all good fortune. Your heart, being full of *rasa*, is the root of all auspiciousness. Please decorate the slope of my hips with a jewelled girdle, garment and ornaments. My loins are full of *rasa*, soft and voluptuous. They are exquisite and alluring like a cave because they are the abode of the madly impassioned elephant, Kāmadeva. Please dress them with garments and ornaments. Actually, you are the ornament of my loins."

In this song the hero is *anukūla nāyaka*, the heroine is *pragalbhā nāyikā* and the *rasa* is *sambhoga-śṛṅgāra*.

Verse 24

śrī-jayadeva-vacasi jayade hṛdayaṁ sadayaṁ kuru maṇḍane
hari-caraṇa-smaraṇāmṛta-kṛta-kali-kaluṣa-bhava-jvara-khaṇḍane
nijagāda sā yadunandane... (8)

Translation

Śrī Jayadeva's words bestow auspiciousness and steal away the heart. They are the ambrosial memories of Śrī Hari's lotus feet that vanquish the fever of impurities prominent in the age of Kali. May you express the sympathy in your heart by decorating the message of Śrī Jayadeva.

Commentary

This song reveals the definite plan of Rādhā's ecstatic love. In the ultimate transformation of Rādhā's *prema*, she wants to immerse herself entirely in Kṛṣṇa. She desires to become *kṛṣṇamaya* – made of Kṛṣṇa – by the touch of his hands. Her heart is Kṛṣṇa's and her clothes and ornaments are all Kṛṣṇa.

Herein the depth of the realization of Rādhā's *prema* turns into *rasa* and pours down like rain. Rādhā says, "O Yadu-nandana, be compassionate enough to decorate me. Be absorbed in empathy and become my ornaments."

From another perspective, the subject of this song is the eloquent speech of Śrī Jayadeva. "As you will show compassion by decorating Rādhā, please show compassion by decorating my words."

Therefore, each verse can be interpreted as a specific reference to either Rādhā's ornaments or Jayadeva's words.

This composition is the nectar of remembrance of Śrī Hari's lotus feet. Such nectar pacifies the furious fever of immorality in the age of Kali and destroys all sins. Simply remembering the nectar shower of Śrī Jayadeva's eloquent poetry bestows auspiciousness upon all.

Verse 25

रचय कुचयोः पत्रं चित्रं कुरुष्व कपोलयो-
घर्टय जघने काञ्चीमञ्च स्रजा कबरीभरम् ।
कलय वलयश्रेणीं पाणौ पदे कुरु नूपुरा-
वितिनिगदितः प्रीतः पीताम्बरोऽपि तथाकरोत् ॥ २५ ॥

racaya kucayoḥ patraṁ citraṁ kuruṣva kapolayor
ghaṭaya jaghane kāñcīm añca srajā kabarī-bharam
kalaya valaya-śreṇīṁ pāṇau pade kuru nūpurāv
iti nigaditaḥ prītaḥ pītāmbaro 'pi tathākarot

Translation

"O you who are as dear as my very life, paint leaves upon my breast. Draw pictures on my cheeks. Decorate my hips with a jewelled sash. Make a charming braid in my hair. Put bangles on my wrists and ankle-bells on my feet." Kṛṣṇa, attired in a yellow garment, was pleased to do whatever Rādhā asked of him.

Commentary

Śrī Jayadeva again cites the previous song in a condensed form and adds that Kṛṣṇa gladly accomplished whatever Rādhā told him to do. The word *api* indicates that Kṛṣṇa attended to her decorations with immense affection exactly as she desired.

Rādhā politely insisted, "O Yadu-nandana, please paint a row of leaves upon my breasts. Draw *makara* and other pictures on my cheeks. Put a sash around my hips. The previous garland has fallen from my hair. Weave my braid with another charming garland. Put bangles on my wrists and jewelled ankle-bells on my feet." In great delight, Kṛṣṇa lovingly arranged all these decorations. How? Kṛṣṇa personally became all of Rādhā's ornaments.

This verse features *hariṇī chanda* and *saṅkhya alaṅkāra*. The heroine is *pragalbhā nāyikā* and the hero is *dakṣiṇa nāyaka*. The *rasa* is the *saṁyoga* aspect of *śṛṅgāra-rasa*.

Verse 26

यद्गान्धर्वकलासु कौशलमनुध्यानं च यद्वैष्णवं
यच्छृङ्गारविवेकतत्त्वमपि यत्काव्येषु लीलायितम् ।
तत्सर्वं जयदेवपण्डितकवेः कृष्णैकतानात्मनः
सानन्दाः परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥ २६ ॥

yad-gāndharva-kalāsu kauśalam anudhyānaṁ ca yad-vaiṣṇavaṁ
yac chṛṅgāra-viveka-tattvam api yat kāvyeṣu līlāyitam
tat sarvaṁ jayadeva-paṇḍita-kaveḥ kṛṣṇaika-tānātmanaḥ
sānandāḥ pariśodhayantu sudhiyaḥ śrī-gīta-govindataḥ

Translation

May the learned scholars, whose hearts are focused exclusively on Bhagavān Śrī Kṛṣṇa, joyfully test whatever arts of the *gandharvas*, meditations on Śrī Kṛṣṇa, deliberations on the true nature of *śṛṅgāra-rasa*, and pastimes described in other poems, against the poem entitled *Gīta-govinda*. That is, may they understand *Gīta-govinda* and also teach it to others.

Commentary

On the pretext of praying to the learned scholars, Śrī Jayadeva praises himself. "O men of wisdom! *Gīta-govinda* is the all in all of the poet Jayadeva. May you understand it and also teach it to others. May you also test how *Gīta-govinda* is full of *rasa*."

It is necessary to examine the authenticity of a substance. *Gāndharva-vidyā* is a synonym for literature on the musical arts (*saṅgīta-śāstra*). Thus the poet implies that whatever genius and expertise is present in *gāndharva-vidyā* is also written in this poem. Evidence has been presented to show that *rasa* is the purest transformation of the Vaiṣṇava devotional practices of meditation and contemplation on Bhagavān. Whatever deliberations have been made previously about *śṛṅgāra-rasa*, in its forms of meeting and separation, have also been described here in a superior way. Whatever pastimes have been

presented in the prominent poems about *śṛṅgāra-rasa* are more brilliantly manifested here.

The heart and intelligence of Śrī Jayadeva are exclusively absorbed in Kṛṣṇa. The purpose of his composition is to induce one-pointed meditation on Kṛṣṇa. If devotees of Kṛṣṇa want to see or examine the pure embodiment of artistry, finely discerning authorship, meditation, contemplation, pastimes, pre-eminence and sheer astonishment, then they may do so through the medium of this epic poem, *Śrī Gīta-govinda*.

Verse 27

साध्वी माध्वीक चिन्ता न भवति भवतः शर्करे कर्करासि
द्राक्षे द्रक्ष्यन्ति के त्वाममृत मृतमसि क्षीर नीरं रसस्ते ।
माकन्द क्रन्द कान्ताधर धरणितलं गच्छ यच्छन्ति याव-
द्भावं शृङ्गारसारस्वतमिह जयदेवस्य विष्वग्वचांसि ॥ २७ ॥

sādhvī mādhvīka cintā na bhavati bhavataḥ śarkare karkarāsi
drākṣe drakṣyanti ke tvām amṛta mṛtam asi kṣīra nīraṁ rasas te
mākanda kranda kāntādhara dharaṇi-talaṁ gaccha yacchanti yāvad
bhāvaṁ śṛṅgāra-sārasvatam iha jayadevasya viṣvag-vacāṁsi

Translation

Hey powerful wine! Do not think you are so intoxicating. Hey sugar! You are too harsh. Hey grapes! Who will look at you? Hey nectar (*amṛta*)! You are like death (*mṛta*). Hey milk! You taste like water. Hey ripe mango! Now go and weep. Hey lips of a beautiful woman! Now you can go to hell. As long as the complete essence of erotic love exists in the form of the auspicious, artful composition of Śrī Jayadeva, you have nothing to do.

Commentary

Śrī Jayadeva is describing the sweet artistry of *Gīta-govinda*. This poem is an auspicious eulogy of the essence of the most brilliant *śṛṅgāra-rasa*. Its sweet-

ness is so unparalleled that all other substances in the world have become insipid in its presence. No other sweet substance can administer sweetness to the learned devotees.

Śrī Jayadeva's clever words are auspiciousness personified. The concentrated essence of everything is the romantic sentiment (*śṛṅgāra-rasa*), and *Gīta-govinda* is the essence of that. Rādhā and Kṛṣṇa's auspicious adventures are the exclusive embodiment of good fortune and welfare. For the expert devotees of the Supreme Lord, there is no astonishingly sweet taste available anywhere like the *rasa* of *Gīta-govinda*. All the sweetness in the entire world combined together in one place has become tasteless in the presence of this poetry.

The author says, "Hey wine! What will you think about now? Your sweetness is in vain. What can your intoxicating effect do for the righteous devotees? Hey sugar! What happened to your sweetness? How harsh you are. Are you worthy of investigation? You have no substance. Hey grapes! Do not fear. Can any connoisseur of *rasa* ever even look in your direction? Hey nectar! You should not be proud. You have died. Hey milk! Do not proudly think 'I am *rasa*', because your *rasa* is just water. Hey ripe mango! You have to cry. The devotees who are expert at tasting juice (*rasa*) will not be concerned about your growing old. Hey lips of passionate young women! You also have no place. Go to Pātāla, the residence of the infernals. Those who are expert in relishing the *rasa* of this poetry do not experience any sweetness in you."

This literature is nothing but auspiciousness in the beginning, the middle and the end. Therefore it is the ingredient cause of the word *śubha* (auspiciousness).

The present verse features *sragdharā chanda*, *āramayī vṛtti*, *vaidarbhī rīti*, *tiraskṛtopadā alaṅkāra* and the *nāṭya alaṅkāra* called *guṇa-kīrtana*.

Verse 28

इत्थं केलिततीर्विहृत्य यमुनाकूले समं राधया
तद्रोमावलिमौक्तिकावलियुगे वेणीभ्रमं बिभ्रति ।
तत्राह्लादिकुचप्रयागफलयोर्लिप्सावतोर्हस्तया-
व्यापाराः पुरुषोत्तमस्य ददतु स्स्फीतां मुदा सम्पदम् ॥ २८ ॥

itthaṁ keli-tatīr vihṛtya yamunā-kūle samaṁ rādhayā
tad-romāvali-mauktikāvali-yuge veṇī-bhramaṁ bibhrati
tatrāhlādi-kuca-prayāga-phalayor lipsāvator hastayār
vyāpārāḥ puruṣottamasya dadatu sphītāṁ mudā sampadam

Translation

In this way, Kṛṣṇa enjoyed many love-games with Rādhā on the Yamunā riverside. He mistook the row of hairs above her navel and her pearl necklace to be the Prayāga confluence. The fruits of that Prayāga are her delightful breasts. Śrī Kṛṣṇa, the best of males, desires to attain those breasts. May the affairs of his two lotus hands bestow the wealth of happiness upon the reciters and the audience of this poem.

Commentary

Śrī Jayadeva says, "May the activities of Kṛṣṇa's hands bestow immense happiness upon my reciters and my audience."

The speciality of his hands is that they perpetually find joy in the Veṇī-saṅgama or Prayāga confluence. Breasts are the fruit of this Prayāga. According to his own desires, Kṛṣṇa plays many games with the dominant heroine, Rādhā, on the banks of the Yamunā.

The meeting of Rādhā's row of hairs (*romāvalī*) above her navel with her necklace of pearls inspires remembrance of the playful confluence of the rivers Ganges and Yamunā. Her *romāvalī* has been compared with the Yamunā because it is dark like Kṛṣṇa, and her pearls are bright so they have been compared to the Ganges. Their meeting place must surely be Prayāga. Śrī Rādhā

is herself Prayāga and the fruits of bathing in this Prayāga are her breasts.

"May whatever activities Śrī Kṛṣṇa's hands perform, impelled by the desire to attain the delightful fruit of this Prayāga, confer ever-increasing bliss upon all those who recite and hear this poem."

This sub-section is entitled *Suprīta-pītāmbara-tālaśreṇī*. It features *sāṅga-rūpaka alaṅkāra*, *śārdūla-vikrīḍita chanda*, *pāñcālī rīti* and *gīti* and *bhāratī vṛtti*. The heroine is *svādhīna-bhartṛkā nāyikā* and the hero is *uttama nāyaka* with the attributes of *dhīrodātta*.

Verse 29

पर्यङ्कीकृतनागनायकफणाश्रेणीमणीनां गणे
संक्रान्तप्रतिबिम्बसङ्कलनया बिभ्रद्विभुप्रक्रियाम् ।
पादाम्भोरुहधारिवारिधिसुतामक्ष्णां दिदृक्षुः शतैः
कायव्यूहमिवाचरन्नुपचितीभूतो हरिः पातु वः ॥ २९ ॥

paryaṅkī-kṛta-nāga-nāyaka-phaṇā-śreṇī-maṇīnāṁ gaṇe
saṅkrānta-pratibimba-saṅkalanayā bibhrad vibhu-prakriyām
pādāmbhoruha-dhāri-vāridhi-sutām akṣṇāṁ didṛkṣuḥ śataiḥ
kāya-vyūham ivācarann upacitībhūto hariḥ pātu vaḥ

Translation

He who has kept Śeṣa-rāja, the chief of all serpents as his bed; whose splendour is expanded as reflections in the jewels upon Śeṣa-rāja's innumerable hoods; whose lotus feet are eternally massaged by the goddess of fortune who desires to see him with thousands of eyes; who is abounding simultaneously in many forms; may that Śrī Hari protect you all.

Verse 30

त्वामप्राप्य मयि स्वयंवरपरां क्षीरोदतीरोदरे
शङ्के सुन्दरि कालकूटमपिवत्मूढो मृडानीपतिः ।
इत्थं पूर्वकथाभिरन्यमनसो विक्षिप्य वक्षोऽञ्चलं
पद्मायाः स्तनकोरकोपरिमिलन्नेत्रो हरिः पातु वः ॥ ३० ॥

tvām aprāpya mayi svayaṁvara-parāṁ kṣīroda-tīrodare
śaṅke sundari kālakūṭam apivat mūḍho mṛḍānī-patiḥ
itthaṁ pūrva-kathābhir anya-manaso vikṣipya vakṣo 'ñcalaṁ
padmāyāḥ stana-korakopari-milan-netro hariḥ pātu vaḥ

Translation

"O beautiful one! When the Lord of Pārvatī (Śiva) could not attain you on the shore of the ocean of milk, bewildered by your beauty, he swallowed the deadly *kālakūṭa* poison. Then you selected me to be your consort."[8]

Remembering this previous conversation, Kṛṣṇa repeatedly filled his eyes with the sight of the treasured *mahāpadma* jewels of Śrī Rādhā's breasts. May that Śrī Hari protect you all.

[8] This is a reference to *Śrīmad-Bhāgavatam* 8.8.8–24.

Verse 31

श्रीभोजदेवप्रभवस्य वामा-
देवीसुत श्रीजयदेवकस्य ।
पराशरादिप्रियबन्धुकण्ठे
श्रीगीतगोविन्दकवित्वमस्तु ॥ ३१ ॥

śrī-bhojadeva-prabhavasya vāmā-
devī-suta śrī-jayadevakasya
parāśarādi-priya-bandhu-kaṇṭhe
śrī-gīta-govinda-kavitvam astu

Translation

May the poetry of *Śrī Gīta-govinda* by Śrī Jayadeva, the son of Śrī Bhojadeva and Vāmā-devī, beautify the voices of dear friends such as Parāśara.

Commentary

The sound of this poem should vastly expand and continuously vibrate throughout the sky.

"May this unprecedented picture of pastimes continue to be beautified eternally in the hearts of the devotees. May *Śrī Gīta-govinda* become their beloved, more beloved and most beloved all-inclusive life's breath for awakening their remembrance of Śrī Kṛṣṇa, the embodiment of *rasa*."

Thus ends the Bālabodhinī-prakāśa *commentary on*
Act Twelve of Śrī Gīta-govinda*, entitled* Suprīta-pītāmbara.

The End

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If your heart yearns
to delight in remembrance of Kṛṣṇa;
if you are hankering to contemplate upon him
with intense affection; if you are overwhelmed with
curiosity to know about his skill in amorous pastimes;
then by all means read this book. You will find
Śrī Gīta-govinda to be extremely relishable.

Although it is so emotive and mellifluous, if you
are not possessed of these qualifications
then you must not read this book.
It is not for you.

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